

Personal  
Shorthand



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# Personal Shorthand

By  
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More than a thousand different systems of shorthand have been published for English alone; yet not one has met the important and distinctive requirements of general non-professional use. Shorthand systems have hitherto been devised for the professional amanuensis. Student, lawyer, preacher, and educator have continued laboriously to make their many notes in longhand — except for the occasional rare individual who has laboriously mastered a complex professional system for simple personal use. Always there has been the need for a system of personal shorthand serviceable to the many; that would enable the busy note taker, after no unreasonable amount of special study, to write rapidly, accurately, and simply. After many years of research and experience such a system has at last been worked out by Mr Dewey. His method is simple and clearly presented, yet scientific, and its publication is an educational event of far-reaching importance. It gives World Book Company no little satisfaction to offer Mr Dewey's text on *Personal Shorthand*, together with the *Exercises* and the *Reader* which supplement it; for in a very special sense these are "Books that apply the world's knowledge to the world's needs"

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## Introduction

Few persons whose interest or occupation requires them to make frequent use of written speech have failed to be impressed and not infrequently irritated by the slow and cumbersome means of expression our ordinary writing affords. It is not strange, therefore, that many systems of shorthand are available for professional or commercial use, but it is strange that *personal* shorthand for general use, acquired in youth as a tool, has not obtained the recognition its enormous advantages for all brain workers naturally suggest — advantages which include, in addition to the direct and obvious saving of time and effort and the ability to take important notes impossible with longhand, an effective training in more correct pronunciation, and the preservation of important ideas when they come too fast for the sluggish longhand pen.

I welcome Mr Dewey's book as a decidedly successful attempt to provide the necessary materials for courses of instruction in shorthand for personal non-professional use. His system may be expected to make rapid progress in this field in which others have failed, because the many existing systems of shorthand have failed to recognize the essential difference between the requirements of

shorthand for personal and for professional use. They have either been too complex and too difficult of mastery to make them worth while for non-professional use, or they have been too ambiguous or inaccurate in their representation of the language.

Personal Shorthand, as presented in this book, thus promises to realize the long-deferred hope of laymen and shorthand writers alike for a system of shorthand that can be acquired with reasonable industry in a relatively short time, and when acquired can meet adequately the just expectations of all who use it. It promises to realize this hope because it is based on a scientific approach to the problems involved and an intelligent understanding of the material to be handled — a quantitative as well as a qualitative analysis of the structure of English; and because it strikes a reasonable balance between simplicity of acquirement and effectiveness of results. Personal Shorthand is, accordingly, commended to schools and colleges as an important element of modern education — not primarily, or not at all, for its vocational value, but for its general cultural value, and as an important tool for personal use.

I cannot close this brief introduction without expressing my appreciation of the opportunity to share in bringing Mr Dewey's work to the attention of teachers and the educated public. Once its scientific character and ready availability for practical use are understood, it seems to me that general recognition of the importance of Personal

Shorthand for all educated persons is inevitable, and that widespread introduction of it into our modern curricula will follow as a matter of course.

PAUL H. HANUS

HARVARD UNIVERSITY

*A few simplified spellings are used thruout all Personal Shorthand publications. It would be inconsistent in the extreme for a fonetic shorthand system, which writes consistently by sound, to ignore the tremendously important movement for reform of English spelling which commands the united support of the leading language scholars of both England and America.*

*Simplified Spelling Board, 4 Emerson Hall, Harvard University, Cambridge, Mass, will send full information concerning this important movement on request.*

## Author's preface

Personal Shorthand is specifically designed for general personal non-professional use. For personal correspondence, original composition of any kind, lecture, conference, or telephone notes, abstracts, memoranda, or any longhand purpose, Personal Shorthand (*P S* for short) will save  $\frac{1}{2}$  or  $\frac{2}{3}$  of your time and  $\frac{3}{4}$  of your effort. *P S* notes need never be transcribed, for they are permanently and explicitly legible, today or tomorrow, next month or next year, by you or by any other *P S* writer.

Personal Shorthand will *not* make you a verbatim reporter in 5 hours or 7 days of easy work. Genuine verbatim shorthand writing is a professional accomplishment of high order which requires, with any shorthand system, several years of thorough training and hard work. Merely to train an average stenographer requires a minimum of 300 hours, an average of 600 hours. *P S* will teach you to write absolutely legible shorthand at 2 to 3 times your best longhand speed, in  $\frac{1}{2}$  to  $\frac{2}{3}$  the time required by the best of other shorthand systems.

These unique results are possible for 2 main reasons. 1 Personal Shorthand is based on original data, secured by exhaustive research into the relative frequency of the simple sounds and com-

moner sound combinations of English and the relative facility of the possible signs and typical sign combinations of shorthand, and interpreted by scientific analysis and study of the principles of shorthand construction. 2 It is *not* a professional style of shorthand. No style of shorthand well adapted to the professional writer can possibly be at the same time well adapted for general personal non-professional use. One does not carry a barber's razor for pocket-knife purposes, nor does the barber shave his customers with a pocket-knife.

Those interested in the more technical aspects of shorthand theory will find discussions of several of the most fundamental problems in the Proceedings of the New York State Shorthand Reporters' Association, 1918-19-20-21, and the Proceedings of the National Shorthand Reporters' Association, 1919-20. A more popular summary of the main essentials will be found in 2 articles, *Shorthand* and *Shorthand, Science of*, in the latest editions (1920 or later) of the Encyclopedia Americana.

Personal Shorthand is peculiarly adapted to the needs of the secondary school, for a single year of study will provide for the college preparatory student or general student a tool of immediate and permanent value, and will have for the commercial student a high prevocational value.

Distinctive features of the Personal Shorthand system are:

- 1 Complete joining of *explicit* signs in the natural order of the sounds. (The vowel sounds of most systems are either disjoind or ambiguous.)

- 2 A basic alfabet designd to give to the

commoner words and syllables of English facile and legible outlines which follow closely the line of writing.

3 Adequate recognition of the more important consonant compounds of English by distinctive signs.

These and other elements of accuracy, regularity, and conformity with the essential fonetic facts of English are combined to form a shorthand system of great simplicity and effectiveness and superlative legibility.

Distinctive features of the *P S* text are:

1 Emphasis on the inescapable fonetic facts of English, which are made clear and helpful by use of a simple explicit fonetic key. (Most systems seek to evade or slight these facts, which are concealed by our intricate and disorderd conventional spelling, with consequent disaster.)

2 Thoroness in treating the basic alfabet on which all else depends.

3 Gradual development of power to sustain interest, instead of the delusive "everything first" plan so common today.

4 Measured performance tests on drills and exercises, which add the incentive of definite achievment to those necessary but often tedious stages of the work, and in class instruction greatly facilitate dealing with individual differences, now recognized as one of the most important educational problems.

5 Particularly thoro treatment of the commonest words and affixes of English, which make up so large a part of all our writing. The 42 wordsigns, for example, express only 44 different words, yet make up over 33 % of all your writing; and the 500 commonest words, which make up over 66 % of all your writing, are all included in the text exercises and examples.

Experienced shorthand teachers will discover other novel features of interest and value, such as arrangement of word exercises in fonetic order, giving a kind of context and bringing together the most useful contrasts and comparisons.

*P S Exercises*, which should always be used in connection with this text, is carefully designd to give the maximum effectiveness to the minimum amount of drill.

Teachers who prefer a text divided into definite lessons will find that the running heads on right-hand pages distinguish 24 lesson divisions of such size and scope that they may be coverd effectively by secondary school students at the rate of about one a week. Mature students will cover as much as 2 lessons or divisions a week, while the exceptional individual student may be able to cover 3 divisions a week. A short course which does not attempt to meet the performance standards for the exercises will be able to cover the entire text, with the accompanying *P S Exercises*, within 6 weeks.



Finality is not asserted for every detail of this presentation, or indeed of the system presented. Data will be compiled by use of standard tests and measurements on a much larger scale than has been possible before this publication, and any changes unmistakably indicated by such data will be made before attempting to establish permanent standards. Criticisms will be welcomed at all times. This text, however, rests on 24 years of personal shorthand experience, the last 4 devoted to intensive study, by scientific methods, of shorthand problems, and may be accepted with confidence as a fundamental contribution to the art of shorthand for general use.

#### ACKNOWLEDGMENTS

Several publishers have kindly permitted the use of copyrighted material in the reading and writing exercises. The quotations from Ralph Waldo Emerson and James Russell Lowell are used with the permission of Houghton Mifflin Co, their authorized publishers. Extracts from George Horace Lorimer's *Letters of a self-made merchant* are used by permission of Small, Maynard & Co. Elbert Hubbard's famous *A message to Garcia* is used (somewhat abridgd) by permission of The Roycrofters.

I am indebted to many individuals for interest and encouragement which they have volunteered, as well as for advice and assistance which I have sought. I trust that the many will pardon my more

specific mention of but a few. I am particularly indebted——

To Professor Charles H Grandgent of Harvard and Professor Raymond Weeks of Columbia, for authoritative advice on the fonetic basis of the system and constructive criticism of important details of the fonetic print alphabet.

To various fellow members of the New York State Shorthand Reporters' Association or National Shorthand Reporters' Association, particularly to David H O'Keefe, who at all times has placed his intimate knowledge of shorthand bibliography and of current sources of shorthand information, as well as his own notable collection of shorthand works, freely at my disposal.

To the faculty of the Harvard Graduate School of Education, particularly to Professor Alexander Inglis for helpful criticisms of the plan of presentation of the system, and to Professor Paul H Hanus for his Introduction.

It is quite impossible to acknowledge adequately or at length my indebtedness, in spite of much original research and equally original synthesis of the results, to the shorthand literature of the past. Without specific mention of 2 outstanding names, however, this preface would be incomplete — Isaac Pitman (1813-1897) and David Philip Lindsley (1834-1897).

GODFREY DEWEY

CAMBRIDGE, MASS

June, 1922

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## How to study

Personal Shorthand can be learned with less time and effort than any other efficient shorthand system. It cannot be learned without time and effort. Your success depends chiefly on you. Read and heed these brief suggestions.

*Be systematic* Whether you plan to spend 30 minutes or 2 hours per day on Personal Shorthand, have a definite time-schedule and stick to it. Irregular, intermittent practise seldom succeeds. Systematic practise seldom fails. One hour of earnest study twice a day is usually preferable to a single 2 hour study period.

*Be thoro* Follow the simple definite directions which tell you how to study most effectively the various exercises of this textbook and of the accompanying *P S Exercises*. Practise sufficiently to meet the definite and reasonable performance standards set for the measurable portions of your work. Do this, and each part of your study will form a sure foundation for the later parts and for the completed whole.

*Master the details of shorthand penmanship:* a light firm touch, rapid unhesitating motion, and right posture — particularly right pen position (§ 30). Good penmanship technique is of the most fundamental importance.

*Read every outline that you write* — every time you write it. This practise not only develops reading ability to a marked degree but also serves to discover and check in time bad writing habits. Always — read everything you write.

## WRITING MATERIALS

**Pen** A gold fountain pen is much the most satisfactory writing implement, but a suitable steel dip pen will do equally good work. Either should have a fine, flexible point, free from scratch.

L E Waterman Co dealers have or can get specially selected *Personal Shorthand (P S)* pens.

*Never* use a stub point, however smooth or flexible, or a stiff point, however fine. For writers with a medium or heavy touch the Falcon steel pen is excellent; for a light touch the Spenserian Nr 1.

*Never use a pencil* for practise writing. If you learn to write shorthand with a pen, you will find no difficulty in writing with a pencil in an emergency. If you learn with a pencil you may never be able to use a pen properly. If compelled to use pencils in an emergency, *keep them sharp*.

**Ink** Use a free-flowing ink which writes as dark as possible. Blue-black writing fluid gives the least trouble in fountain pens. For dip pens jet black is preferable.

**Paper** Use a good quality of paper or notebooks, with a smooth calenderd surface intended for ink writing. Ruled paper is desirable, but not essential, for the same reasons that it is desirable in learning or writing longhand.

A writing line length of 8 to 10 centimeters, or 3 to 4 inches, is best. End-opening notebooks less than 5 inches wide are satisfactory. If using notebooks or paper 6 to 8 inches wide, draw a dividing line down the middle of each page and write in 2 columns.



## Why shorthand is short

You will study shorthand with more interest and more effectively if you know, before you begin, the general plan and structure of the system. This section will show you why shorthand is short.

In a word, shorthand is shorter than longhand because it writes simpler letters and fewer of them. 4 principal factors contribute to this result:

**1** Fonetic spelling, writing by sound, or *more accurate letters*.

**2** The shorthand alphabet of simple signs, or *shorter letters*.

**3** Distinctive shorthand devices for expressing several sounds by a single sign, or *more expressive letters*.

**4** Abbreviation, more systematic than in longhand, of affixes, words, and frases, or *fewer letters*.

**Accurate letters** About 41 sounds, which you will study in Part I, are commonly distinguished in the English language. Our ordinary a b c alphabet provides only 26 letters. Because of this shortage of letters, and other incidental reasons, our conventional English spelling is almost inconceivably irregular and confusing. Every sound is spelled in several different ways, every letter is pro-

nounced in several different ways. One example must suffice here. Others will be given in Part 1.

Consider the nonsense couplet:

Though the rough cough and hiccough plough  
me through,

I ought to rub your horse's hough for you.

The vowel sound speld *ough* in *through* is speld *o* in *to* and *ou* in *you*. The letter combination *ough* is pronounced in 8 different ways. Considering only the 8 *ough* words, the sentence may be pronounced, by its own analogies, in  $8^8$  or 16,777,216 different ways — and only 1 of them is right! Speld as above the sentence contains 77 letters. Speld as below, in the fonetic print alfabet to which the basic shorthand alfabet strictly corresponds, it requires only 50 letters, and can be pronounced in only 1 way — the right one.

đo đī ruf kōf and hikup plai mī hrū,  
đi ôť tū rub yūr hōrs'ez høk fōr yū.

Fonetic spelling, the simplest written record of the spoken word, is the first and most fundamental reason for the shortness, and explicit legibility, of Personal Shorthand.

**Short letters** The letters of longhand require, for the shortest letter *l*, 2 strokes, for the longest letter *m*, 6 strokes, on the average just about 4 strokes per letter.

The fonetic signs of shorthand require in general 1 stroke per sound, often less, seldom more. Thus

the word *man*, which involves in longhand *man*, 14 strokes, involves in shorthand *man*, 3 elements written with 2 motions.

Compare these shorthand signs with the long-hand letters of the same name:

| p | b — t — d ) f — s — n , o



These 8 letters require in shorthand 8 strokes, in longhand 27.

Note as an important factor of the shortness and simplicity of the Personal Shorthand alphabet the logical pairing of light and heavy signs, such as

| & | , for similarly related sounds.

**Expressive letters** Longhand often takes 2 or 3 letters to express 1 sound. Personal Shorthand often expresses 2 or 3 sounds by 1 sign. This is done by systematic and uniform modifications of the basic alphabet signs, which provide simple and easily remembered compound signs for many of the most important compound sounds of English.


Thus from | p, | b, — t, — d, ) f, etc one simple modification forms } pr, } br, — tr, — dr, ) fr, etc for the important consonant compounds heard in *pray*, *bring*, *train*, *drive*, *free*, etc. A similar modification forms | pl, | bl, etc for the compounds heard in *play*, *blow*, etc. From — n, a simple change forms — nt, for use in such words as *print*, *plant*, etc. An indispensable alternative sign for s forms



many double compounds and such important triple compounds as  str, as in *strike*, *strong*, etc, or  nts, as in *prints*, *plants* etc.





These shorthand devices, rightly used, are an important factor not only in ease and speed of writing but also in ease and certainty of reading Personal Shorthand.

**Few letters** Shorthand abbreviates by omission, as in longhand, but systematic general rules and the accurate and expressive nature of the shorthand signs make such abbreviation vastly more effective. Examples of Personal Shorthand abbreviation are

**1** Omission of unessential medial vowels, according to simple general rules.

 = nvr = *never*       = jst = *just*

**2** A few contractions, which are usually familiar longhand abbreviations merely written in shorthand. Thus  mfr *manufacture*,  imp *important*.

**3** Less than 50 wordsigns, mostly obvious, for some of the commonest words of English which make up over 33% of all your writing. Thus  b *be*,  t *to*,  d *do*,  f *for*, etc.

The sentence following, in longhand and in shorthand, will serve to illustrate the principal reasons why shorthand is short:

} c c \ / c L L  
If a man can write a better book,  
L c L ~ ~ ~ ~  
preach a better sermon, or make a  
L ~ ~ ~ ~  
better mousetrap than his neighbor,  
L / W ~ ~ ~ ~  
tho he build his house in the  
~ ~ ~ ~  
woods, the world will make a  
L L ~ ~ ~ ~  
beaten path to his door.

## Part I

### *Writing by sound* (I)

**1 Writing by sound** Personal Shorthand writes by sound — the simplest written record of the spoken word — disregarding common spelling. Each *sign* stands for one definite *sound*, not for any particular a b c letter. You are already familiar with all the separate sounds of English in your daily speech. Your task is chiefly to identify or associate each single definite sound with a single definite fonetic sign.

**2 Defects of English spelling** The sounds of English are few, simple, and definite. You need distinguish only 40 or 41. Present conventional spellings of these sounds are many, complicated, and indefinite. An abridgd dictionary will show nearly 500 different spellings of these 41 sounds in familiar words. The principal defects of English spelling, which make fonetic spelling essential for shorthand and desirable for any purpose, are summarized in the next 5 sections, with typical illustrations.

**3 Same letters pronounced differently** Every single letter, and almost every digraph, is pronounced in several different ways. For example

*a*, in *at are any ate what walk* — 6 ways  
*o*, in *choir women on or son go woman do* — 8 ways  
*ea*, in *heart head great heat react permeate area heard* — 8 ways  
*ui*, in *languid build mosquito quirk fruit fruition guiding suit*  
 — 8 ways

**4 Same sound speld differently** No sound is speld uniformly. The average number of spellings per sound is about 12. For example:

*t*, in *doubt yacht indict right phthisic ptarmigan to thyme little two* — 10 ways

*s*, in *cent psalm worsted this scene schism less whistle isthmus sword next waltz* — 12 ways

The name-sound of *a*, in *make main gaol gauge may prayed great matinee their weigh weighed ballet they conveyed bouquet* — 15 ways

*o*, in *beau yeoman sew ghost no coal toe oh floor apropos depot four though know owe* — 15 ways

The vowel sound heard in *fool* is speld in at least 30 ways.

**5 Silent letters** Considerd from another standpoint, every letter except *j* is sometimes silent, as in *head debt scent add have* etc.

**6 Words pronounced differently, speld alike** Spellings like the following are used for 2 distinct words:

*lead* — To lead the way (verb), A piece of lead (noun)

*live* — We live here (verb), A live wire (adjective)

*read* — Let me read that (verb, present), I have read that (verb, past)

*use* — I can use this (verb), It's of no use (noun)

**7 Words pronounced alike, speld differently** Words like the following are speld in 2, 3, or even 4 ways:

<i>fair, fare</i>	<i>know, no</i>	<i>read, red</i>	<i>read, reed</i>
<i>to, too, two</i>		<i>road, rode, rowed</i>	
<i>right, rite, wright, write</i>			

For several reasons the supposed advantage of such variant spellings (in distinguishing different meanings of a word) is much less important than the obvious disadvantages. Consider *well, sound, right, note*, etc. When we hear or see the word *note* used we have no doubt whether we should play it or pay it, read or write it, or observe; and there is no demand for distinguishing these various meanings by such variant spellings as *knote, pnote, or noat!*

**8 Fonetic spelling** These examples show the absolute necessity for shorthand to spell fonetically, if it is to be either short or accurate. They show also the need for a simple explicit fonetic key notation by which the correct sound of any word, syllable, or shorthand sign may be briefly yet unmistakably exprest during your study of shorthand.

Strictly fonetic spelling requires a fonetic alfabet which shall have one and only one sound for each sign, and one and only one sign for each sound. The fonetic print alfabet used for key purposes thruout all Personal Shorthand publications meets this definition fully, and at the same time corresponds strictly to the basic shorthand alfabet.

This key alfabet is the fonetic key adopted by the Simplified Spelling Board for indicating pronunciation in its various publications. It corresponds closely to Key 1 of the Standard Dictionary series publisht by Funk & Wagnalls, N Y, whose Desk Standard Dictionary is by far the best dictionary for use in connection with Personal Shorthand.



By mastering this fonetic alfabet before beginning to write shorthand, so that you can identify each simple sound and associate it with a single definite sign, you will lessen the labor of learning Personal Shorthand by about  $\frac{1}{2}$ , for this alfabet is the fonetic foundation of all your shorthand writing.

**9 Fonetic print alfabet** The table in § 10 following gives, for each of the 40 sounds essential for writing shorthand, the fonetic print letter, the shorthand sign, the fonetic name (explained in § 11), and key words showing by heavy letters the sound represented. The sounds are arranged in a fonetic order logical and convenient for shorthand. The shorthand signs, *which need not be learned at this time*, call attention by their similarities to important similar fonetic relations between the corresponding sounds.

3 supplementary signs are shown: ə fl \* , which will be further explained as occasion arises in § 113, 81, 84, respectively.

## 10 Basic alfabet

24 CONSONANTS			
Sound	Sign	Name	As in
p		<i>pî</i>	pin, cup
b		<i>bî</i>	bin, cub
t	—	<i>tî</i>	ten, bet
d	—	<i>dî</i>	den, bed
k	\	<i>kî</i>	come, back
g	\	<i>gî</i>	gum, bag
f	)	<i>ef</i>	fan, safe
v	)	<i>ev</i>	van, save
h	(	<i>eh</i>	thigh, bath
th	(	<i>est</i>	thy, bathe
s	⤿	<i>es</i>	seal, race
z	⤿	<i>ez</i>	zeal, raise
ʃ	⤿	<i>ef</i>	assure, rush
ʒ	⤿	<i>ez</i>	azure, rouge
ç	\	<i>eç</i>	choke, rich
j	\	<i>ej</i>	joke, ridge
n	⤿	<i>en</i>	net, sin
ŋ	⤿	<i>ej</i>	ink, sing
m	/	<i>mê</i>	mate, seem
r	/	<i>rê</i>	raid, dear
l	/	<i>lê</i>	laid, deal
w	/	<i>wê</i>	wet, quit
y	/	<i>yê</i>	yet, you
h	/	<i>hê</i>	head, who

12 VOWELS			
Sound	Sign	Name	As in
a	u	<i>at</i>	am, pat, (pair)
ɑ	u	<i>a</i>	alms, part, ma
e	c	<i>et</i>	edge, let
ê	c	<i>ê</i>	age, late, may
i	o	<i>it</i>	is, sit, army
î	o	<i>î</i>	ease, seat, me
o	˘	<i>ot</i>	odd, not
ô	˘	<i>ô</i>	awed, naught
u	˘	<i>ut</i>	up, ton, (turn)
o	˘	<i>o</i>	open, tone, show
u	-	<i>ut</i>	full, could
û	-	<i>û</i>	fool, shoe

4 DIPHTHONGS			
Sound	Sign	Name	As in
ä	v	<i>ä</i>	aisle, pint, by
ö	˘	<i>ö</i>	oil, point, boy
ü	˘	<i>ü</i>	pure, few
ai	˘	<i>at</i>	out, power, now
ə	˘	<i>ər</i>	about, utter, nation, china

The neutral vowel, seldom used in shorthand

th     ˘     =     the

A wordsign or logotype for the definite article *the*

\*     ˘     capsign

A sign written before a fonetic longhand word, below a shorthand word, to capitalize it

**11 Phonetic names** The *sound* of *p* or *b* is the very slight sound heard if you start to say *pin* or *bin* and stop before saying *in*. The *name* of *p* or *b* is *pî* or *bî*, in this case the same as in the familiar a b c.

Do not confuse the *sound* of a fonetic print letter or shorthand sign and its *name*.

Consonant names are used for convenient reference and clear distinction because the consonant sounds alone are hard to pronounce distinctly. Each name is simply the consonant sound with an accompanying vowel sound. Avoid particularly the misleading and unfonetic a b c names of g w y h. Always say *gî* (not *jî*), *wê* (not *dubl-yû*), *yê* (not *wâ*), *hê* (not *êç*).

The *names* of the 10 consonants of Group 2 (not merely the consonant sounds) are heard in the 10 words *deaf never death leather guess present fresh pleasure fetch ledger*

Short vowel sounds are more easily pronounced and more readily distinguisht if named with a following -t as a background. The neutral vowel, which occurs with stress only before r, is named *ər*.

The name of any long vowel or difthong is its sound alone. Avoid particularly miscalling the long vowels *ê î û*, which are sounded always as in *they see who* (*never* as in *me my mew*). The macron in this fonetic print alfabet is curvd slightly to remind you constantly *not* to give these letters the misleading "Webster notation" name-sound values. The pairing of the fonetic print letters *e ê, i î, u û*, (and *ø ô*) corresponds strictly to international usage and to the true fonetic relations between the sounds.

*Italic type* will be used for fonetic names thruout the large-type portions of the text.

**12 How to study the fonetic alfabet** Study the sounds of the fonetic alfabet singly and in groups (6-10-8 consonants, 6-6 vowels, 4 dif-

thongs, 3 supplementary signs, as indicated by the spacing of the table). Pronounce the key words for each sound aloud, slowly and distinctly, till you identify clearly the sound represented. Then pronounce aloud distinctly, several times, the fonetic name of the sound. Master each group before proceeding to the next, then review the whole table. Before going farther you should be able to read the 40 sounds in order by name from the review test following without error or hesitation in not more than 40 seconds. *After completing the remaining exercises of Part I you should do this readily in 20 seconds.*

p b t d k g f v h f s z ʃ ʒ ç j n ŋ m r l w y h  
a æ ē ē ī ī ø ̃ u o u ũ ä ̃ ù aɪ

It is profitable, tho not essential, to memorize the fonetic order of the sounds, so that you can recite the 40 sounds in order by name, with the book closed, like the familiar a b c.

**13 Word exercise** This exercise contains the 100 commonest words of English (less *the*), which together make up more than half of all your writing. They are arranged in fonetic order — the place of æ in the fonetic order is just before u — with conventional spelling of each at left of fonetic spelling.

To secure the most effective results study this exercise as directed below.

**1** Read left columns aloud, slowly and distinctly, identifying in right columns the fonetic print letter corresponding to each sound that you pronounce.

**2** Read right columns aloud slowly, glancing at left columns as necessary to verify your utterance.

**3** Cover left columns in turn with a ruler and read aloud right columns.

Continue **2** and **3** alternately till you can read aloud the words of right columns only, without error or hesitation, in not more than 20 seconds per column.

After this exercise is mastered, study Exercises 13-r and 13-w in Personal Shorthand Exercises.

Similar references hereafter will be abbreviated to *P S Ex 13-r* & *w*, etc.

In writing by sound (as in *P S Ex 13-w*) students in some localities should look out for one group of pronunciations — those in which the sound of *r* is sometimes suppressed, particularly when final or preceded by *a*. In *P S* write

car	<i>as</i>	kar	<i>not</i>	ka
part	<i>as</i>	part	<i>not</i>	pat
here	<i>as</i>	hīr	<i>not</i>	hīə
manner	<i>as</i>	manər	<i>not</i>	manə
farther	<i>as</i>	farfər	(compare farfər)	<i>not</i> farfə

See also §136, last paragraph, page 73.

people	pīpl	she	ŝi	his	hiz
before	bīfor	should	ŝud	he	hī
been	bin	not	nōt	her	hur
be	bī	no	no	who	hū
but	but	now	naɪ	how	haɪ
by	bā	man	man	at	at
to	tū	men	men	as	az
two	tū	may	mē	an	an
time	tām	made	mēd	and	and
do	dū	me	mī	are	ar
can	kan	must	must	every	evri
come	kum	more	mor	any	eni
could	kud	my	mā	it	it
great	grēt	little	litl	its	its
from	frōm	like	lāk	if	if
for	fōr	well	wel	is	iz
first	furst	with	wīd	in	in
very	veri	will	wil	into	intu
that	ḡat	we	wī	of	ov
than	ḡan	was	wōz	on	on
there	ḡar	war	wōr	or	ōr
then	ḡen	would	wud	all	ōl
them	ḡem	one	wun	a	ə (ē)
they	ḡē	were	wur	about	əbaut
their	ḡēr	you	yū	up	up
this	ḡis	your	yūr	upon	upōn
these	ḡiz	when	hwen	other	uḡər
said	sed	which	hwic	us	us
say	sē	what	hwōt	over	ovər
such	suc	had	ḡad	only	onli
some	sum	have	hav	I	ā
so	so	has	haz	out	at
shall	ḡal	him	him	our	ar

## 14 Reading exercise

Read aloud the following selection, analyzing the pronunciation of each word. Repeat until you can read the whole selection aloud distinctly *with good expression* and without error or hesitation, in not more than 2 minutes.

lin̄kən'z getizburg spīç

forskor and sevn yīrz ægo ar fadærz brōt forh ɔn ðis kɔntinent æ nū nēsæn, kɔnsīvd in libærti, and dedikēted tū ði prɔpɔzɪʃən ðat ɔl men ar kriēted ikwəl.

naɪ wɪ ar engējd in æ grēt sivil wōr, testiŋ hwedær ðat nēsæn, ɔr eni nēsæn so kɔnsīvd and so dedikēted, kan lɔŋ endŭr. wɪ ar met ɔn æ grēt batl-fild ɔv ðat wōr. wɪ hav kum tū dedikēt æ porʃən ɔv ðat fild az æ fānəl restiŋ-plēs fōr ðoz hū hɪr gēv ðēr lāvz ðat ðat nēsæn māt liv. it iz ɔltəgedær fitiŋ and prɔpær ðat wɪ ʃud dū ðis.

but in æ lɑrjær sens, wɪ kanət dedikēt — wɪ kanət kɔnsikrēt — wɪ kanət halo — ðis grand. ði brēv men, liviŋ and ded, hū strugld hɪr, hav kɔnsikrēted it fər æbuv ar pŭr pæær tū ad ɔr dɪtrakt. ði wɜrld wil litl not nōr lɔŋ rimembær hwət wɪ sē hɪr, but it kan nevər fōrget hwət ðē did hɪr. it iz fōr us, ði liviŋ, raðær, tū bɪ dedikēted hɪr tū ði unfɪniʃt wurk hwiç ðē hū fōt hɪr hav ðus fər so nobli advanst. it iz raðær fōr us tū bɪ hɪr dedikēted tū ði grēt task rimēniŋ bɪfɔr us — ðat frɔm ðɪz ɔnærd ded wɪ tēk inkrist divoʃən tū ðat kōz fōr hwiç ðē gēv ði last ful mezur ɔv divoʃən; ðat wɪ hɪr hāli rizɔlv ðat ðɪz ded ʃal nɔt hav dād in vən; ðat ðis nēsæn, under gōd, ʃal hav æ nū burh ɔv frɪdəm; and ðat guvərnment ɔv ði pɪpl, bɑ ði pɪpl, fōr ði pɪpl, ʃal nɔt perɪʃ frɔm ði urh.

## Part 2

### *Basic shorthand alphabet*

#### CONSONANTS — GROUP 1 (2)

**21 Consonants — Group 1** The 24 consonant signs, known as stems, are arranged by fonetic and shorthand similarities in 3 groups, of 6 — 10 — 8 consonants respectively. Group 1 consists of

Sound:	p	b	t	d	k	g
Sign:			—	—	\	\
Name:	<i>pî</i>	<i>bî</i>	<i>tî</i>	<i>dî</i>	<i>kî</i>	<i>gî</i>

These signs are to be studied and practised as directed in following sections.

**22 Size and form** The normal length of all consonant stems is about 4 millimeters or  $\frac{1}{6}$  inch — the size shown thruout the text.

This size is best for most writers. Strive to conform to it. Many students tend to write too large at first. In any case the normal length of stems in your own writing *must be uniform*.

The stems of Group 1 are all straight lines, light and heavy, paired as explained below. *pî* & *bî* are strictly vertical; *tî* & *dî* strictly horizontal; *kî* &



*gî* of uniform slope, about 45 degrees above horizontal, as shown.

All consonant stems are invariably written either from top to bottom or from left to right.

**23 Consonant names** Always refer to the shorthand signs, or to the sounds which they represent, by their regular fonetic names. Do not confuse the sound of a consonant and its name. See § 11.

Note particularly the fonetic name *gî*, as in *gear* (*not* as in *jeer*).

**24 Pairing of signs** The light and heavy stems of Group 1, and of Group 2, are paired in strict accord with the fonetic relations of the sounds represented.

Pronounce the corresponding key words of §10 for each pair — pin, bin; cup, cub; ten, den; etc — and note that your tongue, lips, and teeth assume the same position for both words. The light signs correspond to surd or voiceless consonants, the heavy signs to sonant or voiced consonants.

This pairing of signs for cognate sounds by shading, more legible and more logical than pairing by length, is an important factor in the simplicity, regularity, and positive legibility of Personal Shorthand.

**25 Memory devices** The memory devices following will be of help to many students; particularly to those who may be confused by previous study of some other shorthand system.

*p* || *t* = *k* \

**26 Right habit formation** Learning to write shorthand rapidly and accurately is largely a matter of habit formation. You can form right habits from the first as readily as wrong ones, but to overcome a wrong habit after it is formed is a long, hard process. Start right. In all your practice recur constantly to the next 5 sections, which are of constant and fundamental importance.

**27 Writing materials** Be sure that your pen, ink, and paper are suitable, as described on page 2. Try to have both desk and chair of suitable height. Have the light, natural or artificial, come from your left side if possible.

**28 Posture** Sit erect, squarely facing your desk. Rest no weight on the right elbow, and only enough weight on the left elbow to steady the body slightly.

**29 Paper position** Place your notebook or paper directly in front of you, with the first line about where your pen naturally rests. The paper may be inclined *slightly* to the left, never more than 30 degrees — 15 degrees is better.

The shorter the line of writing the less the paper need be inclined.

The left hand must pull the paper up the width of a line as each line is finished, and turn or remove the page as the last line is completed. Careful attention at first will soon make this important detail automatic.

**30 Pen position** Correct pen position is of

the utmost importance for ease and accuracy of writing.

The pen position here given is invariably best for writing Personal Shorthand, and for many or most writers will be found best also, after brief practise, for writing longhand.

Hold your pen lightly but surely *between the first and second fingers*, with both nibs touching the paper evenly, and the tip of the holder pointing well to the right. The forearm should rest easily on the large muscle just below the elbow, while the hand glides on the nail of the third, rather than the fourth, finger. The wrist must not sag so that any point between the elbow rest and the finger-nail support touches the desk or paper. *Study the illustration carefully.*



If using a fountain pen, place the cap in your pocket, on the desk, or anywhere except adding needless weight on the end of the penholder.

**31 Shorthand penmanship** Draw carefully the first line or less of each drill, to accustom your hand to the size and form of the new signs. Thereafter *write* each stroke with a single free unhesitating motion and practise till you can control it. Practical shorthand must be written, not drawn.

Take great pains to write all similar strokes of uniform length, slope, and thickness. Distinguish light from heavy strokes clearly. Write the light strokes lighter rather than the heavy strokes heavier, but shade the heavy strokes with a firm, unhesitating pressure.

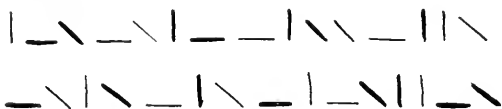
Avoid waste motions. Keep your pen moving quickly and close to the paper between strokes.

**32 How to study** Always, in practising the signs of the basic alphabet, speak the name of the sound each time as you write the sign, watch yourself write, and hear yourself speak. By thus training hand, tongue, eye, and ear together you will learn more quickly and more surely by your association of the 4 impressions.

At this point practise the 6 stems of Group 1 singly, in pairs, and in groups, keeping constantly in mind the instructions of the last 5 sections. Continue till you can meet fully the standards of the reading and writing tests below.

Use for this purpose *P S Ex 32-d*.

**33 Reading test** You should be able to read aloud the 30 strokes of this test, without hesitation or error, in not more than 30 seconds. If you do not reach this standard at the first or second attempt, repeat the preceding practise before trying again. Give special drill to any sign that causes hesitation.



**34 Writing test** You should be able to write this test line at least 5 times (60 strokes in all), making neat, legible outlines and speaking aloud the name of each as you write, without hesitation or error, in 30 seconds. If you do not reach this standard at the first or second attempt, repeat the preceding practise before trying again. Give special drill to any sign that is poorly written or causes hesitation.

p b t d k g p b t d k g

Use for this purpose *P S Ex 34-t*.

### HOOK VOWELS (3)

**35 Hook vowels** The 12 simple vowel signs are arranged by fonetic and shorthand similarities in 2 groups: 6 lingual vowels, represented by hooks, and 6 labial vowels, written by ticks. The 6 hook vowels are

Sound:	a	ɑ	e	ê	i	
Sign:	u	υ	c	ε	ˆ	ˆ
Name:	at	a	et	ê	it	î

**36 Size and form** The normal form of a vowel hook is a deepend semicircle, about 1 millimeter ( $\frac{1}{24}$  inch) in diameter and about 1 millimeter deep. See enlarged illustration.



The relative size of hooks and stems is important. Do not write hooks too large.

**37 Left and right motion** Vowel hooks are distinguished from each other chiefly by the motion with which they are written, rather than by the direction in which they face or open.

*Left motion* is counter-clockwise; and a curve or hook written with left motion is known as a left curve or hook.



*Right motion* is clockwise; and a curve or hook written with right motion is known as a right curve or hook.



This distinction is fundamental to all your shorthand writing. Master it thoroly.

If you have trouble at first in remembering which motion is which, use the mnemonic sentence 'The *clock* is *right*' to remind you that *right* motion is *clockwise*.

**38 Hook writing drill** At this point practice *P S* Ex 38-d, in which groups of 4 hooks are written beside single stems, thus: uu, El, mm, l3

This drill will train your hand to form these small signs accurately and easily, and at the same time emphasize the distinction between left and right motion.

**39 Vowel sounds** Be sure that you associate the right sound with each vowel sign from the beginning. If you have the slightest doubt or hesitation, turn back to § 10 and restudy the rest of Part I.

Do not allow the name-sound values which the antiquated "Webster" notation assigns to *ê* and *î* to mislead you.

The vowel signs of Personal Shorthand are paired in strict accord with the true fonetic relations between the sounds — an important factor in simplicity and legibility.

Because of the true fonetic relations between paired sounds and signs, failure to shade distinctly the heavy vowel signs will rarely interfere with legibility. In all your practise writing, however, shade distinctly the heavy signs for the long vowels.

Always use the regular fonetic names in practising or referring to the vowels. Do not confuse the sound of a short vowel with its name. See § 11.

**40 Practise** At this point practise the 6 hook vowels singly, in pairs, and in groups, speaking the name of the sound each time that you write the sign, and keeping constantly in mind the important penmanship instructions of § 27-31. Use for this purpose *P S Ex 40-d*.

Continue practise till you can meet fully the standard of the writing test following.

**41 Writing test** This test line is to be written accurately, as directed in § 34, at least 5 times in 30 seconds. Use for the purpose *P S Ex 41-t*.

a a    e ê    i î    a a    e ê    i î

**42 Writing words** Words are written in Personal Shorthand, just as in longhand, by joining together the signs to be written, in the natural order in which their sounds occur in the word, without pausing or lifting the pen.

Thus bit = |  =  pad = |  = 





2 or more shorthand signs joined together in this manner are often known as an outline.

No word ever requires a disjunct mark for its complete and accurate fonetic expression — a distinctive feature of *P S*.

**43 Hook vowel joinings** A hook *joined without angle* to a simple stem is said to be *hookt* to that stem.

Thus, the vowel hook of *pad* above is *hookt* to **p**. The vowel hook of *bit* is *joined* but *not* hookt to **b**.

No vowel is ever hookt to a *following* simple straight stem. *This rule has no exceptions.* Thus





tip = , never  bat = , never , etc.

Any vowel is hookt to a *preceding* stem whenever possible, as shown in the sections following.

**44 Joining a & α** To facilitate hookt joinings, *at* or *a*, written always with left motion, may be turned to face in any of the directions shown in the diagram.



Only the 3 directions marked \* will occur at this time.

bag	bag		dad	dad	
cat	kat		pa	pa	




*at* or *a* may be deformed to slightly less than a half circle

tack	tak		gap	gap	
------	-----	---	-----	-----	---





Initially (see § 43), or where completing the outline would close the hook, *at* or *a* cannot be hooked.

add	ad		tap	tap		not	
-----	----	---	-----	-----	---	-----	---





*Practise each shorthand form in this section at least 5 times.*

**45 Joining e & ê** To facilitate good joinings, *et* or *ê*, written always with left motion, may be tipped slightly, as shown in the diagram.  Medially *et* is usually omitted.

Because of the direction in which they face, *et* or *ê* can seldom be hooked to any stem.

ebb	eb		deck	dek	
bed	bed		gay	gê	

To facilitate sharp angle joinings *et* or *ê* may be deformed to slightly more than a half circle, the latter half of the hook being slightly extended

egg	eg		bait	bêt	
bake	bêk		cake	kêk	

*Practise each shorthand form in this section at least 5 times.*

**46 Joining i & î** To facilitate hookt joinings *it* or *î*, written always with right motion, may be turn'd to face in any direction, as shown in the diagram.



Only the 4 directions markt \* will occur at this time.

dip	dip		tick	tik	
deed	dîd		key	kî	

*it* or *î* may be deform'd to slightly less than a half circle

pig	pig		kit	kit	
-----	-----	--	-----	-----	--

Initially, or where completing the outline would close the hook, *it* or *î* cannot be hookt.

eat	it		beat	bît		not	
-----	----	--	------	-----	--	-----	--

*Practise each shorthand form in this section at least 5 times.*





**47 Vowel distinction** Note that, regardless of the direction in which they may face, *it* & *î* are unmistakably distinguish'd from *at* & *a*, *et* & *ê*, by the fundamental difference between right motion and left motion (see § 37).

deed	dîd		compare	dad	dad	
gig	gig		"	gag	gag	
kit	kit		"	cat	kat	

*Practise each shorthand form in this section at least 5 times.*

**48 Stem joinings** 2 stems which join with-

out angle are struck with a single unhesitating motion. Where a light and a heavy stem join without angle, the heavy stem tapers to or from the point of joining.

dead    ded        padded    paded      
 debt    det        adapted    adapted    

*Practise each shorthand form in this section at least 5 times.*

**49 Line of writing** All shorthand forms rest on one natural line of writing, actual or assumed, according to one simple rule:

The first stem written down or up rests on the line of writing; if there is none, the whole form rests on the line of writing.



bead cab tape ache keg edited

*Practise each shorthand form in this section at least 5 times.*

In all following sections (except exercises, for which measured performance standards are given) practise each shorthand form at least 5 times without further reminder.

**50 How to study word exercises** Study all word exercises thruout the text according to this systematic plan.

**1** Read thru exercise complete; common spelling, fonetic spelling, and shorthand. **2** Cover printed columns with strip of cardboard and read shorthand column. **3** Cover shorthand column and write the shorthand forms for print words. **4** Lay

text aside and read your own shorthand forms. Encircle any form that causes hesitation or uncertainty in reading. **5** Compare your shorthand forms with text, and correct and practise any that are wrongly or poorly written.

Repeat these 5 steps in order, 4 times or more, till you can read or write the whole exercise, without error or hesitation, within the time specified for each.

Many students will find it profitable to repeat steps 2 and 3 ten times or even more for each exercise.





















After reaching the standard set for each exercise, practise the corresponding exercises of *P S Ex.*

**51 Word exercise** 20 words, to be practised as directed by § 50, till you can —

Read the exercise accurately (step 2) in 1 minute

Write the exercise accurately (step 3) in 2 minutes

After reaching this standard, practise *P S Ex* 51-r & w.

pay	pê		did	did	
paid	pêd		deep	dîp	
pick	pik		kept	kept	
bad	bad		keep	kîp	
back	bak		get	get	
big	big		at	at	
take	têk		attack	atak	
tea	tî		act	akt	
day	dê		aid	êd	
date	dêt		it	it	

CONSONANTS — GROUP 2 (4)

**52 Consonants — Group 2** Group 2 consists of

Sound: f v h ð s z ʃ ʒ ʃ ʒ

Sign: ) ) ( ( — — ʃ ʒ ʃ ʒ

Name: ef ev eh eð es ez eʃ eʒ eʃ eʒ

If you have the slightest doubt as to the exact sound or name express by these fonetic print letters, refer at once to §10, 11.

**53 Size and form** The normal length of a curvd stem, also known as a curve, is the same as a straight stem — about 4 millimeters or  $\frac{1}{8}$  inch.

A light curve is written light thruout. A heavy curve is shaded normally near the middle only, tapering to either end.

The normal curvature of a curvd stem is about 90 degrees, or the curve of a quarter circle.

Compare the straight and curvd stems of Groups 1 and 2, as groupd below by slope and shading.

		s	z		
(   )	(   )	—	—	ʃ ʒ	ʃ ʒ
hpf	ðbv	t	d	ʃ k ʒ	ʒ g j

**54 Names** Use always the regular fonetic names in practising or referring to these consonants. See § 11.

The uniform fonetic names ev ez ej are preferable, for shorthand purposes, to the a b c names vî zî jê; but

the latter are not misleading, as each contains the right consonant sound.

**55 Pairing** The 10 consonant signs of Group 2 are paired, like the 6 signs of Group 1, in strict accord with the true fonetic relations between the sounds. See § 24.

**56 Practise** At this point practise these 10 stems singly, in pairs, and in groups as previously directed in § 27-32. Use for the purpose *P S Ex* 56-d. Continue practise till you can meet fully the standards of the reading and writing tests following.

**57 Reading test** 30 signs, to be read aloud, without hesitation or error, in not more than 30 seconds. See § 33 for further instructions.

) ( \_ ( ) \_ ( ) \_ ( )  
 \_ ( ) \_ ( ) \_ ( ) \_ ( )

**58 Writing test** This test line is to be written accurately, as directed in § 34, at least 6 times in 30 seconds. Use for the purpose *P S Ex* 58-t.





f v h d s z ſ 3 ç j

**59 Like and unlike motion** 2 curvd signs (either stems or hooks) are said to be written with *like* motion if both are written with left motion or both with right motion.


2 curvd signs are said to be written with *unlike*

motion if one is written with left motion and the other with right motion.

**60 Hook vowel joinings** No vowel is ever hookt to a following curve of like motion.

ditch diç , never  ease iz  never 

A vowel may be hookt to a following curve of unlike motion.


pace	pês		edge	ej		
cage	kêj		ace	ês		

Any vowel is hookt to a *preceding* stem whenever possible. Examples are:


Hookt to a preceding like motion stem

shad	šad		sip	sip	
shack	šak		seat	sīt	

Hookt to a preceding unlike motion stem

sap	sap		sheep	šip	
sack	sak		fat	fat	

Hookt to preceding and following stems

phase	fêz		compare	fez	fez	
-------	-----	---	---------	-----	-----	---

The rounded instead of sharp joining shows the vowel unmistakably in the few joinings of this type.

Other curve joinings are:

Vowel not hookt (compare § 44, 46)

fit	fit		shabby	sabi	
-----	-----	---	--------	------	---

Vowel omitted (medial *et* — see § 45)

fetch	feg		shed	sed	
-------	-----	---	------	-----	---

*Remember to practise all shorthand forms at least 5 times.*

**61 Definitions** The terms *initial*, *medial*, *final*, and *semi-final*, and the corresponding adverbs, will be found exceedingly convenient thruout your study of shorthand.

The first sound of a word, or sign of an outline, is known as the *initial* sound or sign.

The last sound of a word, or sign of an outline, is known as the *final* sound or sign.

All sounds or signs between the first and last are known as *medial*.

A sound or sign which is final except for a common inflectional ending (such as *-s -ed -ing -er -est* etc) is known as *semi-final*.

Semi-final sounds or signs are thus, strictly speaking, a special class of medial sounds or signs.

**62 Circle s z final** Inflectional endings in **-s -z** or **-ez** are always written by a small final circle.

The principal inflectional endings so represented are plurals, possessives, and the third person singular present of verbs.





The final circle is written with left motion follow-



ing straight signs, and with like motion (that is, inside) following curvd signs. It is the smallest sign of Personal Shorthand, small enough to be written when necessary inside a vowel hook.





As the examples following will show, the exact sound of this final circle is unmistakably determind after any consonant of Group 1 or 2, or any vowel.

After the first 5 light consonants, *pî tî kî ef eh*, the suffix sound is always the light sound **-s**






caps	kaps		chaffs	çafs	
pats	pats		baths	baħs	
tacks tax	taks				

<sup>1</sup> Note this use of smal' circle in writing x (= ks). See § 107.

After the first 5 heavy consonants, *bî dî gî ev eh*, the suffix sound is always the heavy sound **-z**

cabs	kabz		calves	kavz	
pads	padz		bathes	bêħz	
tags	tagz				

After the last 6 (sibilant) consonants, *es ez ef ej*, the suffix sound is always **-ez**

gases	gasez		fizzes	fizez	
ashes	aħez		(garages)		
ditches	diħez		edges	ejez	

After any vowel sound, the suffix sound is always **-z**
































pays	pêz		bays	bêz	
------	-----	---	------	-----	---

**63 Word exercise** 30 words, to be practised as directed by § 50, till you can —

Read the exercise accurately in 1 min 15 sec

Write the exercise accurately in 2 min 15 sec

After reaching this standard, practise *P S Ex* 63-r & w.

pass	pas		say	sê	
base	bês		safe	sêf	
teach	tîç		save	sêv	
days	dêz		sit	sit	
case	kês		city	siti	
gave	gêv		see	sî	
give	gîv		sea	sî	
gives	gîvz		shape	fêp	
face	fês		checks	çeks	
fish	fîſ		cheap	çîp	
feet	fîſ		chief	çîf	
these	fîz		effect	efekt	
sat	sat		age	êj	
set	set		if	if	
said	sed		easy	îzi	
			each	îç	

# TICK VOWELS (5)

## 64 Tick vowels The 6 tick vowels are

Sound:     $\text{ə}$      $\text{ē}$      $\text{u}$      $\text{o}$      $\text{u}$      $\text{û}$

Sign:     $\text{ˊ}$      $\text{ˊ}$      $\text{ˊ}$      $\text{ˊ}$      $\text{ˊ}$      $\text{ˊ}$

Name:     $\text{ət}$      $\text{ē}$      $\text{ut}$      $\text{o}$      $\text{ut}$      $\text{û}$

If you have the slightest doubt as to the exact sound or name express by these fonetic print letters, refer at once to § 10, 11. Note particularly the sound of  $\text{û}$  as in *poor* (*not* as in *pure*). With regard to pairing, and use of fonetic names, see also § 39.

**65 Size and form** Vowel ticks are short straight lines, light and heavy, not more than  $\frac{1}{4}$  the length of a consonant stem — that is, about 1 millimeter or  $\frac{1}{24}$  inch.

Vowel ticks may be written shorter than 1 millimeter if desired, but must not be written longer.

**66 Alternative forms** Any tick must always make an angle with any consonant stem, preceding or following. In the few cases where this is not possible an alternative form must be written.

The alternative form of any tick vowel is a small double hook, *written always with left motion*, on the slope of the corresponding tick.

$\text{ˊ}$      $\text{ˊ}$      $\text{ˊ}$      $\text{ˊ}$      $\text{ˊ}$      $\text{ˊ}$

These forms are known as the epsilon forms of the tick vowels, from their resemblance to the Greek letter  $\epsilon$ .

While an epsilon form may be shaded to distinguish a heavy vowel, this is rarely if ever necessary in their infrequent use.

Each half of an epsilon form is slightly smaller than a hook vowel, or about the diameter of the small circle.

**67 Practise** At this point practise the 6 tick vowels, and the alternative epsilon forms, singly, in pairs, and in groups, as previously directed in § 27-32. Use for this purpose *P S Ex 67-d*. Continue practise till you can meet fully the standard of the writing test below.

**68 Writing test** This test line is to be written accurately, as directed in § 34, at least 5 times in 30 seconds. Use for this purpose *P S Ex 68-t*.

ə ɐ u o u û ɐ ɐ u o u û

**69 Joining ə & ɐ** The ticks for ə & ɐ may be written either up or down.





Write the direction which gives the more acute angles.

box	bəks		dog	dəg	
odd	əd		pop	pəp	
chalk	çəlk		shot	ʃət	



Write the direction which falls outside rather than inside the curve of a curvd stem.

socks	səks		jot	jət	
-------	------	--	-----	-----	--

Where neither of the preceding suggestions applies, or they conflict, write the *ət* tick down rather than up, the *ɐt* tick up rather than down.





cog	køg		sod	sød	
pot	pøt		sought	søt	

Because the ø & ô ticks may be written either up or down, the epsilon form is almost never required.





faucet fōset  compare foggy føgi 

Look on the above statements as illustrations of common sense applied to forming facile and legible joinings, rather than as rules to be memorized.

## 70 Joining u & o Tick joinings

shove	šov		vote	vot	
cud	kud		dose	dos	

### Epsilon form joinings

bud	bud		pose	poz	
gush	guš		joke	jok	

Unlike the single hooks of the hook vowels (compare § 43, 60), an epsilon form may be hookt to any following stem, as in *bud*, because of its distinctive shape.

*ut* is more often omitted than any other tick vowel—about as often as the hook vowel *et* (compare § 45).

judge	juj		cup	kup	
-------	-----	---	-----	-----	---

**71 Joining u & û** Tick joinings

bush    buʃ        goose    gûs    

Epsilon form joinings

shook    ʃuk        chewd    çûd    

**72 Final circle and tick vowels** The final circle for plurals etc is written after vowel ticks just as after straight stems: with left motion (compare § 62).

toes    toz        chews    çûz    

After epsilon forms the final circle is written by closing second half of epsilon sign to form circle.

bows    boz        shoes    ʃûz    



**73 Initial circle and tick vowels** Initial s- (but not z-) may be written before o (rarely before other vowel ticks) by the small circle; written always with left motion.

sewed    sod        soak    sok    

**74 Medial circle** *Medially* the small circle may be written for *es* or *ez* without restriction — whenever the circle will give a better outline than stem *es* or stem *ez*.

The medial circle is always written:

**1** Inside a curve, whether stem or hook

vest	vest		east	ist	
vast	vast		taste	têst	

**2** Outside an angle, whether formed by stem or tick

guest	gest		coast	kost	
-------	------	---	-------	------	---

**3** With left motion, when neither 1 nor 2 applies

test	test		dust	dust	
------	------	---	------	------	---

**75 Vowel words** A word which contains only a vowel sound is written by the regular sign for that vowel.

ah	a	u	awe	ô	.
----	---	---	-----	---	---

This is so altogether obvious that it would not be mentioned did not such words form an awkward stumbling-block in so many other shorthand systems.

The indefinite article, *a*, written in fonetic print by its commoner unaccented pronunciation **ə**, is written in shorthand by its less common accented pronunciation **ê**.

a	ə(ê)	c
---	------	---

This is because the sign for *or* is not ordinarily used in shorthand. The vowel hook need not be shaded.

*Remember to practise all shorthand forms at least 5 times.*























**76 Vowel omission** In some short and common words accented medial vowels other than *et* or *ut* may be omitted. Give special attention to such words, which are marked with a ° in all following exercises of Part 2.

**77 Word exercise** 40 words, to be practised as directed by § 50, till you can —




















Read the exercise accurately in 1 min 20 sec.

Write the exercise accurately in 2 min 40 sec.

After reaching this standard, practise *P S Ex* 77-r & w.

past	past		°took	tuk	
°put	put		copy	køpi	
best	best		caught	kõt	
°because	bikôz		cause	kôz	
°busy	bizi		cut	kut	
bought	bôt		°could	kud	
°both	boh		got	gøt	
book	buk		°good	gud	
taught	tõt		folks	foks	
talk	tøk		°foot	fut	
touch	tug		food	fûd	



thought	hôt		job	jøb	
thus	fus		just	jüst	
tho	fo		ask	ask	
those	föz		except	eksept	
saw	sô		issue	isü	
°ship	šip		ought	ôt	
shop	šöp		off	ôf	
show	šo		us	us	
°should	šud		oh	o	
			owe		

## WORDSIGNS (6)

**78 Commonest words** 10 words — *the of and to a in that it is I* — make up over 25 % of all the words that you read or write. 100 words, including these 10, make up over 50 %. The commonest words are thus of the greatest importance for shorthand writing and deserve, and receive, particular attention.

**79 Wordsigns** Many of the commonest words of English are written in Personal Shorthand by a single sign. When this involves irregular abbreviation, such as omitting an initial vowel, a final vowel, or a consonant, the outline is known as a wordsign.

The word represented may be known as a sign-word.

The wordsigns of *P S* are few, simple, and definite. Only 42 wordsigns, representing only 44 words, make up over  $\frac{1}{3}$  of all the words you will write. Master them thoroly, as fast as they are given, and always use them in all your writing.

**80 How to study wordsigns** Write at least 2 lines of each wordsign, speaking the word aloud distinctly each time you write the sign. Then practise writing and reading the signs in alternate columns of shorthand and longhand, as directed in *P S Exercises*, page 33.

The fonetic key which follows each signword shows by heavy-type letters the sounds actually represented by the wordsign.

### 81 10 wordsigns

—	to	tû	\	can	kan
—	do	dû	)	for	fôr
	be	bî	)	very	veri
⌒	she	ŝi	,	*the	thi
↘	go	go	-	*and	&

\* These 2 signs, known as *tick-the* and *tick-and*, are the only arbitrary wordsigns of Personal Shorthand. They are written for these 2 words, which make up over 10 % of all your writing, just as thi is written for *the* in fonetic print, or & for *and* in common print.

In size and form these ticks are identical with the vowel ticks for *ut* and *ut*, which do not occur alone, and when joined will never be confused with the wordsigns.

Note that *tick-the* is vertical like stem *et*, and *tick-and* horizontal like stem *di*.

Practise these wordsigns thoroly, as directed in § 80. Use for this purpose *P S Ex 81-s*.

**82 Joining tick-the** *Tick-the* may be joined to a preceding or following word, provided that the joining forms an acute angle, a right angle, or an obtuse angle on the back of a curve. Otherwise it is written by itself.

*Tick-the* should be joined —

Preferably to a preceding particle

and the         to the         for the       
 at the         if the    

Otherwise to a following noun or other word with which it grammatically belongs

the city    

Or to a preceding verb

do the         give the    

*Remember to practise all shorthand forms at least 5 times.*

**83 Punctuation** All punctuation marks except - ( ) — may be written as in longhand. This includes , ; : . ? ! “ ”

Leave double the usual space between words after , ; : and triple the usual space after . ? ! .



Write the hyphen double and slanting upward  $\simeq$ , parentheses double the normal length of a stem and projecting below the line of writing ( ), the dash

by 2 dots, like a colon turned on its side . . . .

Indent paragraphs as in longhand; or if preferred mark the end of a paragraph by writing a small cross  $\times$  instead of the usual period.

Commas are usually omitted in shorthand. If written they should be placed *below* the line of writing — just as in longhand.

**84 Capitals** Capital letters may be designated by the capsign  $\simeq$ , placed under the sign or outline to be capitalized. *It is never necessary to mark obvious capitals*, such as the beginning of sentences, or proper names occurring in an address or salutation. The capsign is used chiefly to mark proper names occurring in the body of a sentence.

Jack	jak		Booth	būh	
------	-----	---	-------	-----	---

Fonetic print uses for capitals heavy letters otherwise similar to the small letters, as shown above.

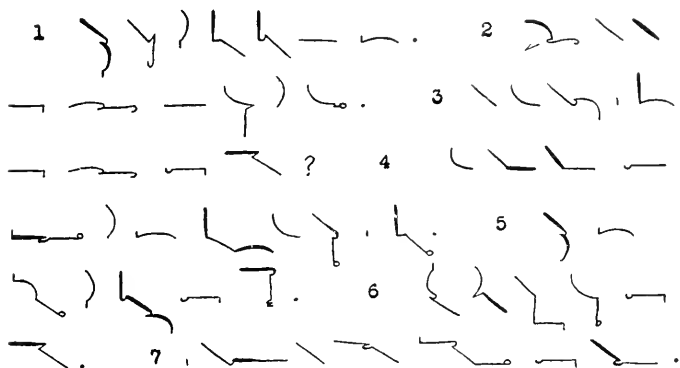
**85 How to study reading exercises** Study all reading exercises thruout the text according to this systematic plan. For most effective results —

1 Read exercise aloud slowly, making sure that you understand each outline. 2 Copy exercise in shorthand, with careful penmanship but writing as rapidly as you can form accurate outlines. 3 Read your own notes, aloud. 4 Write exercise in shorthand from print key in *P S Ex.* 5 Verify and correct your shorthand forms by text exercise. Practise repeatedly the

correct forms for any outlines written incorrectly. Be sure to understand reason for correction.

Repeat steps **4 5 3** in order till you can read or write the whole exercise without error or hesitation.

## 86 Reading exercise



**87 How to study writing exercises** For most effective results study all writing exercises thruout the text according to this systematic plan.

**1** Write exercise in shorthand, with careful penmanship. Stop and think, if necessary, before beginning to write each outline, but *never allow the pen to pause while writing an outline*. This is important. **2** Read your own notes, aloud, revising any shorthand forms which you think incorrect. **3** Verify and correct your outlines by shorthand key in *P S Ex*. Practise repeatedly the correct forms for any outlines written incorrectly. Be sure to understand reason for correction.

Repeat these 3 steps in order till you can read or write the whole exercise without error or hesitation.

**88 Writing exercise**

1 Take back the cap and it can be fitted. 2 Jack did the job to get cash to pay for the gift. 3 The judge can give us the date for the case. 4 Get the check for the oats and cash it at the shop. 5 The city can assess the tax to pay the debt. 6 Pack the bag and take it to the ship at the dock. 7 Go and see if the boat can be bought cheap.

**89 Dictation practise** Altho many uses of *P S* do not involve writing from dictation (e g, personal correspondence, original composition, notes on reading, etc) no method of practise is more valuable for developing practical shorthand ability. Practise each writing, and reading, exercise of the text from dictation, as directed below

(Reading exercises may be dictated from print key in *P S Ex* if your dictator does not know *P S*.)

Do not begin dictation practise of any exercise in Part 2 or Part 3 till you can write it *accurately*, as directed by § 85, 87.

The dictator should read always a little faster than you can write accurate outlines easily. This rate will be very slow at first, but will increase rapidly.









*Read back your notes* to the dictator, each time that you write them. Make a careful typewritten or longhand transcript of your last notes of each exercise, to be compared with the original print version.

Dictation standards (compare *P S Ex*, page 15) are given for each reading or writing exercise, in *P S Ex*. You should meet these moderate, gradually increasing standards for each group of exercises before proceeding with your further study.

## CONSONANTS — GROUP 3 (7)

**90 Consonants — Group 3** Group 3 consists of

Sound:    n     ŋ     m     r     l     w     y     h

Sign:           

Name:    *en*    *ey*    *mê*    *rê*    *lê*    *wê*    *yê*    *hê*

If you have the slightest doubt as to the exact sound or name exprest by these fonetic print letters, refer at once to § 10, 11.

**91 Size and form** The normal over-all length of each of these stems is about 4 millimeters or  $\frac{1}{6}$  inch — the same as all stems of Groups 1 and 2.

The size and form of the preceding hooks of *wê* *yê* *hê* is the same as the vowel hooks (see § 36) — about 1 millimeter in diameter and about 1 millimeter deep.

The right diagonal stems *wê* *yê* *hê* are always written upward; *mê* *rê* *lê* are normally written upward, but may be written downward to secure better joinings.

These 3 variable stems are *not* an exception to § 22, for the upward direction is left to right, and the downward direction is top to bottom.

The slope of right diagonal stems written upward is about 30 degrees above horizontal; written downward, about 60 degrees above horizontal.

This is a natural tendency which increases the facility of writing, and requires no special study or effort.

**92 Names** The first 2 stems, *en* and *ey*, are named like Group 2 preceding. The 6 upstrokes are named uniformly *mê rê lê wê yê hê*.

Never use the misleading and unphonetic a b c names of w y h. See § 11.

For convenient distinction the 3 variable stems, **m r l**, are named when written downward *mî rî lî*.

The names *mê rê lê* are general, applying to the sounds, or the fonetic print letters, or to the signs considered without regard to direction. The names *mî rî lî* refer specifically to the signs written *downward*.

**93 Grouping of signs** None of the 8 consonant sounds of Group 3 form true fonetic pairs like the 8 pairs of Groups 1 and 2. The *signs* for *en* and *ey* are paired for important practical shorthand reasons because **n** and **ŋ** are so like in sound and so unlike in occurrence that no confusion will result.

ŋ is the only consonant sound which never begins a word or a syllable, and occurs chiefly in the inflectional ending -ij.

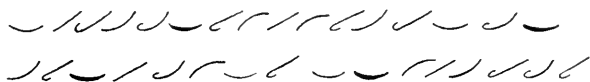
The 3 sounds represented by the hookt signs never end a word or a syllable.

**94 Practise** Practise these 8 stems, singly and in groups, as previously directed in § 27-32. Use for the purpose *P S Ex 94-d*. Continue practise till you can meet fully the standards of the reading and writing tests following.

**95 Reading test** 32 signs, to be read aloud



without hesitation or error, in not more than 30 seconds. See § 33.



**96 Writing test** This test line is to be written accurately, as directed in § 34, at least 7 times in 30 seconds. Use for the purpose *P S Ex 96-t*.

n η m r l w y h

### 97 Preceding, following, and free hooks

A hook which joins a following stem without angle is known as a preceding hook.

w ✓ y ✓ h ✓ ace ✓

A hook which joins a preceding stem without angle is known as a following hook.

tin ~ meet ~ chat ~ key \

A hook which joins neither a preceding nor a following stem without angle is known as a free hook.









ash ʹ feet } gay \ ah ʹ

**98 Hook n** n is sometimes express by a large following hook, written with right motion following straight stems, and with like motion (inside) following curves.

Note that hook *n* conforms to the motion of a preceding curved stem (like the final circle — see § 62) instead of preserving one invariable motion like the hook vowels.







A large hook is about 50% larger than a small hook — that is, about 1.5 millimeters or  $\frac{1}{16}$  inch diameter. *P S Ex 98-d* gives 2 drills to accustom your hand and eye to the exact size.

Write the suffix *-n* regularly with hook *en*. Other limited uses will be given later.

deepen	dīpn		sicken	sikn	
cheapen	gīpn		lengthen	lenh̄n	
gotten	gōtn		lessen	lesn	
shaken	ſēkn		fallen	fōln	

**99 S for ç, etc** Medially or finally, after a consonant, *ef* may be written for *eç*, or *ej* for *ej*, to secure more facile (that is, like motion or acute angle) joinings.

The principal applications of this rule are following *en* or *rê*. Note the markt similarity of these sounds in such occurrences.

parch	parç		lunch	lunç	
church	çurç		inches	inçez	
wrench	renç		urge	urj	

In a very few words, such as *fresh* (§ 212), *eç* may be written for *ef*, or *ej* for *ej*.

Initially, *ef*, *ej*, *eç*, and *ej* must each be written strictly in accord with the basic alfabet.

*Remember to practise all shorthand forms at least 5 times.*

**100 Vowel omission** Initial or final vowels are *never* omitted in Personal Shorthand (except in a few specific wordsigns).

Accented medial vowels (that is, the vowels of accented syllables) are sometimes omitted, about as follows—

**a** *et* or *ut* usually, except in short words not of common occurrence.

**b** Other vowels in some short and common words marked with a ° in the word exercises, as noted in § 76. *ē* and *o* are more often omitted than other long vowels.

**c** Any vowel in long outlines which are unmistakable without the omitted vowel.

Unaccented medial vowels are usually omitted, where the remaining outline is clear and explicit, unless insertion of the vowel relieves an obscure joining.









































**101 Word exercises** 40 words, to be practised as directed by § 50, till you can —

Read the exercise accurately in 1 minute.

Write the exercise accurately in 2 minutes.

After reaching this standard practise *P S Ex* 101-r & w.

This group of exercises deserves particularly careful study, for it consists of 80 of the 500 commonest words of English.

°believe	biliv		°morning	mornin	
come	kum		°large	larj	
°thank	han̄k		°little	litl	
°think	hin̄k		°look	luk	
°there	ḡar		way	wē	
them	ḡem		°with	wiḡ	
°their	ḡēr		°women	wimen	
some	sum		war	wōr	
°shall	ṡal		were	wur	
°sure	ṡur		world	wurld	
°charge	ḡarj		°would	wud	
°name	nēm		°woman	wumən	
man	man		her	hur	
men	men		°whole	hol	
many	meni		after	aftər	
made	mēd		an	an	
make	mēk		on	on	
me	mī		or	ōr	
much	muḡ		other	uḡər	
°more	mor		over	ovər	

**102 Wordsigns** 5 wordsigns, to be studied and practised as directed by § 80. Use *P S Ex 102-s*.

✓	we	wī	✓	may	mē
✓	he	hī	(	they	ṛē
✓	you	yū			

**103 Short forms** Study and practise thoroughly the somewhat irregular short forms for these 6 very common words:

Special use of final circle

this	ṛis	(	was	wəz	✓
------	-----	---	-----	-----	---

Special use of hook *en*

then	ṛen	(	one	wun	✓
------	-----	---	-----	-----	---

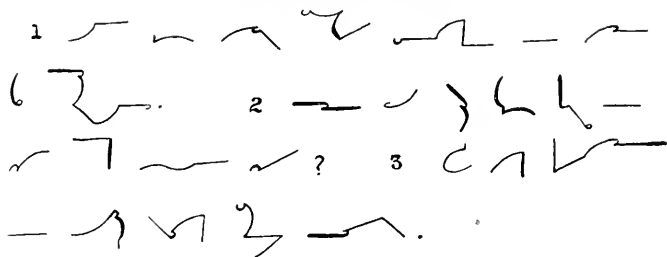
Special omission of initial *hē*

him	him	✓	here	hīr	✓
-----	-----	---	------	-----	---

**104 Frases** Wordsigns and a few other short and common words are sometimes joined together in writing short and common frases. General rules will be given in § 117. Meantime study and practise the following:

7	to be	—	to do	7	may be
---	-------	---	-------	---	--------

**105 Reading exercise** Study and practise as directed by § 85.



**106 Writing exercise** Study and practise as directed by § 87.

**1** After the work at the church was finisht, we were ready to go home. **2** They were sure to be at the dinner after the matinée. **3** He ought to be ready to come with them to the bank today.

### SUPPLEMENTARY SIGNS (8)

**107 c q x** You have completed the basic consonant alfabet, with no signs for c, q, or x. This is because the sounds sometimes exprest by these letters are already represented.

C occurs for the sound of **k**, **s**, **ʃ**, or **ç**:

cat	kat		city	siti		musician	müzisən
chemist	kemist		cent	sent		church	çurç

Q occurs only in the letter combination qu; sounded nearly always **kw**, very rarely **k**:

quick	kwik		request	rikwest		quay	kī
-------	------	--	---------	---------	--	------	----

X occurs for the sounds **ks**, **gz**, or **z**:

extra	ekstrə		text	tekst		example	egzaml
tax	taks		exact	egzakt		xylophone	zálófon

Such words are of course written by the appropriate shorthand signs, disregarding the common spelling.

**108 Consonant difthongs** 2 consonant sounds which occur in the same syllable, both preceding the vowel, blend into a single compound sound known as a preceding consonant difthong.

sp-, pr-, pl-, tw-, as heard in *spe*ak, *pr*ay, *pl*ay, *tw*in, are preceding consonant difthongs.

2 consonant sounds which occur in the same syllable, both following the vowel, blend into a single compound sound known as a following consonant difthong.

-ts, -dz, -nt, -nd, as heard in *ge*ts, *nee*ds, *re*nt, *lan*d, are following consonant difthongs.

Such compounds are an important and characteristic feature of English, of great usefulness in shorthand. Systematic compound signs for the more important groups will be given in Part 3. Only the 'w- series will be studied in Part 2.

The notation 'w- is to be understood as expressing consonant-wē-vowel; the apostrophe marking the place of any one of the 7 consonants (see § 111 following) which may occur before wē, and the hyphen marking the place of the vowel of the syllable. The group may be referred to simply as *the wē series*.

Similarly, -'s is to be understood as vowel-consonant-es, and may be referred to as *the (following) es series*.

**109 hw-** The consonant difthong commonly speld wh, as in *when* or *wheat*, is in fact pronounced **hw**, as you will recognize by pronouncing slowly hwen or hwīt. This compound, the most frequently occurring preceding consonant difthong in English, is exprest by a single sign ✓ (fonetic name *hwē*); like *wē* except that the preceding hook is large instead of small.

See § 98, and *P S Ex* 98-d, for exact size of large hook. Practise 2 lines or more of *wē* and *hwē* alternately.

whey	hwē	✓	whisper	hwispər	✓
whip	hwip	✓	wheel	hwīl	✓
whittle	hwitl	✓	wharf	hwōrf	✓

In such words as *whole* or *who* (hol, hū), *hwē* is, of course, not used.

**110 kw-** Initially only, the common compound kw- is written by the special sign ✓ (fonetic name *kwē*). Medially or finally, write the separate stems *kī-wē*.

quit	kwit	✓	quote	kwot	✓
queen	kwīn	✓	request	rikwest	✓
queer	kwīr	✓	equal	īkwəl	✓







*Remember to practise all shorthand forms at least 5 times.*

**111 The 'w- series** The sound of *wē* blends with 7 different consonants in English to form preceding consonant difthongs:



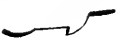



Difthong:	tw-	dw-	kw-	gw-
As in:	twelve	dwel	quick	guano
Difthong:	hw-	sw-	hw-	
As in:	thwart	sweet	wheat	

hw- you have studied in § 109; kw- in § 110. sw- you will learn to write, in § 161, with circle *es* preceding stem *wê*. The remaining 4 difthongs, of which only tw- is at all important, are written always by normal joining of the separate stems of the basic alfabet.

twig	twig		dwel	dwel	
twist	twist		guano	gwano	
tweed	twîd		thwart	hwôrt	

**112 un-** Initially only, shaded **n** expresses the very common prefix un-. This sign cannot be misread **ŋ** because **ŋ** never begins a word in English, and initial vowels are never omitted (see §100).

The word *English*, for example, is pronounced \*iŋgliʃ, and the initial \*i must be written.



untold	untold		unhappy	unhapi	
unread	unred		unheard	unhurd	

The word or prefix *under* is written more briefly than by use of this sign (see § 192).

**113 ə** The unstress neutral vowel **ə** (phonetic name *ər*) is useful and important in fonetic print,

but need never be written in shorthand. Where strict fonetic accuracy is desired for special purposes, the light tick  $\backslash$  (or the corresponding epsilon form  $\epsilon$ ) may be written for  $\text{ær}$ . In all ordinary writing the following rules will suffice:

Initially, write **a** for **æ**.

adapt     $\text{ædapt}$         against     $\text{ægenst}$     

Finally, write **α** for **æ**.

quota     $\text{kwotα}$         opera     $\text{øpērα}$     



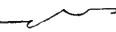



Medially, **æ** may always be omitted. In the few cases, chiefly in double vowel occurrences (see § 134), where you may wish to write medial **æ**, write the vowel (usually **u**, **α**, or **a**) which most nearly expresses the deliberate or oratorical pronunciation of the word.















**114 Word exercise**    20 words, to be practised as directed by § 50, till you can —

Read the exercise accurately in 30 seconds.











Write the exercise accurately in 1 minute.

After reaching this standard practise *P S Ex* 114-r & w.

°between	$\text{bitwîn}$		quickly	$\text{kwikli}$	
twenty	$\text{twent}$		°quality	$\text{kwøliti}$	
twelve	$\text{twelv}$		°favor	$\text{fêvər}$	

°soldiers	soljærz		wheat	hwīt	
°soon	sūn		°what	hwōt	
°wish	wiſ		either	īdər	
°year	yīr		again	əgen	
°where	hwar		away	əwē	
whether	hwedər		until	until	
when	hwen		unless	unles	

**115 Wordsigns** 10 wordsigns, to be studied and practised as directed by § 80. Use *PS* Ex 115-s.

	of	əv		in	in
	all	əl		no	no
	are	ar		so	so
	will	wil		*is his	iz hiz
	have	hav		*as has	az haz

\* These are the only 2 wordsigns of *PS* that represent 2 distinct words. (Most shorthand systems have many such signs, representing 2 and even 3 words.) The 2 words are, in each case, so like in sound and so unlike in occurrence that no confusion will result.

**116 Wordsign derivatives** Note special use of hook *en* in forming derivatives of these 4 wordsigns.

been	bin	J	gone	gôn	↘
done	dun	↗	known	non	↘

Study and practise these outlines thoroly.

**117 Frasing** Wordsigns, and a few other short and common words, are sometimes joind together in writing short and common frases. Such joining is known as frasing.

Frasing serves 2 distinct purposes. **1** To increase facility—by eliminating the unwritten stroke or pen lift between words, which takes more time and effort than a corresponding written stroke. **2** To increase legibility — by providing a distinctive outline for the frase. Rightly used, frasing is thus of double value. Too much frasing, however, subtracts from legibility much more than it adds to facility. In *P S* frase too little rather than too much

Most frases consist of 2 words only. A few contain 3 words. *A useful frase must be **short** and **common**.*

Joinings between the words of a frase follow the same rules as joinings between the signs of a word. *Do not frase words unless they form a facile and legible outline.*

To insure ease as well as certainty of reading, *do not frase words if the resulting frase outline suggests a **common** word outline.*

Till these limitations are thoroly understood, do not write frases other than those given in the text, which are amply sufficient for general use. You will learn in Part 4 (§ 328) how to form frases of special importance in your own writing.

**118 Phrases** Study and practise the following:

1	of the	7	in the	~	on the
2	of a	z	in a	~	on a
7	as the	~	*is the	7	was the
e	as a	~	is a	7	was a
z	and a	~	to a	~	at a
1	will be	U	shall be	7	would be
u	have the	J	have been	J	has been

\*After s or z, or before n or η (un-), *tick-the* may be struck upward.

**119 Reading exercise** Study and practise as directed by § 85, 89. For key see *P S Ex 119-k*.

1 . 1 C 7 7 ~ 7 ~ 7 .  
 2 ( / 2 C 7 7 7 7 7 7 7 7 .  
 3 / 7 7 7 7 7 7 7 7 7 .  
 7 7 7 7 7 7 7 7 7 7 ?  
 4 ) ( 7 7 7 7 7 7 7 7 7 7 .  
 7 7 7 7 7 7 7 7 7 7 .

**120 Writing exercise** Study and practise as directed by § 87, 89. For key see *PS Ex 120-k*.

**1** Let me know whether you will be ready to examine the shop where the work is to be done. **2** His work has never compelled him to remain at the bank for very much of the day. **3** This is the way to do the job as it ought to be done. **4** The men at the morning meeting must have left soon after they ate their lunch, for they were gone when we got there.

## DIFTHONGS (9)

**121 Diphthongs** A diphthong is composed of 2 simple vowel sounds which blend into a single syllable.

The 4 diphthong letters of the fonetic print alphabet each suggest clearly the simple vowel sounds which form the diphthong. Thus:

The diphthong *ai* is formed by *a* and *i*

The diphthong *ei* is formed by *e* and *i*

The diphthong *iu* is formed by *i* and *u*

The diphthong *au* is formed by *a* and *u*

The signs for the 4 vowel diphthongs complete the basic 40 sound alphabet of Personal Shorthand.

Sound: *ai* *ei* *iu* *au*

Sign: *v* *✓* *^* *↗*

Name: *ai* *ei* *iu* *au*

The name of a vowel diphthong is its sound alone.

**122 Size and form** The difthong signs, known as tick angles or diamond points, are formed by 2 light ticks making a sharp angle (always less than 30 degrees).

Both ticks of *ā* and *ū*, and the shorter ticks of *ē* and *au*, are the length of a tick vowel — about 1 millimeter or  $\frac{1}{24}$  inch. The second tick of *ē* and the first tick of *au* are each about half again longer than this, in order to begin or end at the same level as the shorter tick.

Either tick of any difthong angle may be curved *outward*, as shown in sections following, in order to secure a more facile joining.

**123 Grouping** The difthong sounds are all long and therefore form no fonetic short and long pairs like the simple vowels. It will help some students to note that:

The signs for the 2 difthongs which end in *ī* open upward, while the signs for the 2 difthongs which end in *ū* open downward.

The 2 upright signs correspond to the a b c name-sounds of *i* and *u*, while the sloping signs correspond to sounds always speld with 2 or more letters.

**124 Practise** Practise these 4 signs, singly and in groups, as previously directed in § 27-32. Use for the purpose *P S Ex 124-d*. Continue practise till you can meet fully the standard of the writing test following.

**125 Writing test** This test line is to be written accurately, as directed in § 34, at least 5 times in 30 seconds. Use for the purpose *P S Ex 125-t*.

á ǿ ù aı      á ǿ ù aı

**126 Joining á** The normal joining of *á* involves no distortion.

ripe	ráp		aisle	ál	
shine	śán		tie	tá	


The first tick of *á* may be curvd outward; usually after *pī bī eġ ej*.

bite	bát		china	ġánə	
------	-----	---	-------	------	---

If the second tick of *á* is overlapt by a following *rī* (or rarely *eī*), the resulting jog is unmistakable.

quire	kwár		writhe	ráf	
-------	------	--	--------	-----	--

Before *es ez* or *mē* the *second* tick of *á* disappears.

ice	ás		dime	dám	
rise	ráz		rhyme	rám	

In the word *by* (or *buy*) and its compounds *only*, the *first* tick of *á* disappears.

by	bá		thereby	řarbá	
----	----	---	---------	-------	---



**127 Joining  $\eth$**  The normal joining of  $\eth$  involves no distortion.

coin k $\eth$ n

join

j $\eth$ n

Either tick of  $\eth$  may be curvd outward, to improve the angle of joining.

noise

n $\eth$ z

foil

f $\eth$ l

choice

ç $\eth$ s

voice

v $\eth$ s

Neither tick of  $\eth$  is ever allowd to overlap any stem or disappear.

**128 Joining  $\imath$**  The normal joining of  $\imath$  involves no distortion.

cure

k $\imath$ r

view

v $\imath$ 

beauty

b $\imath$ ti

assume

as $\imath$ m

Either tick of  $\imath$  may be curvd outward, but this is very rarely necessary.

fugue

f $\imath$ g

whew

hw $\imath$ 

After *en lē* or *hē* only, the first tick of  $\imath$  disappears.

renew

ri $\imath$ n $\imath$ 

lieu

li $\imath$ 

numeral

n $\imath$ m $\imath$ r $\imath$ l



humor

h $\imath$ m $\imath$ r






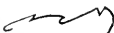
**129 Joining ai** The normal joining of *ai* involves no distortion.

gown	gain		rouse	raiz	
vow	vai		loud	laud	

Either tick of *ai* may be curvd outward.

noun	nain		mouth	mauh	
------	------	---	-------	------	---

In the 3 words *now how house* and their compounds *only*, the first tick of *ai* disappears.

now	nai		however	hæevər	
nowadays	naədēz		house	hais	
how	hai		housewife	haiswɪf	

*Remember to practise all shorthand forms at least 5 times.*





**130 Incomplete difthong signs** Note that in each of the few cases in which either tick of a difthong angle is suppress, the adjoining stem is so nearly parallel to the omitted tick that it may be considered to overlap it. Compare

			
na	as	nu	us







Do not, however, change the length or shading of the stem because of the omitted tick.

**131 Final circle and difthongs** The final





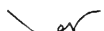

circle for plurals etc (see § 62) is written always *outside* the difthong sign.

ties	tāz		views	vūz	
toys	tēz		vows	vaiz	

**132 Initial circle and difthongs** Initial s- (but not z-) must be written before **ā** and **ē**, and may be written before **ū** and **ai**, by the circle, written always *outside* the difthong sign.

site	sāt		soil	sēl	
scythe	sāf		sue	sū	
sigh	sā		sour	sāur	











**133 Medial circle and difthongs** The medial circle for **s** or **z** is written before or after any difthong sign according to the general rules of § 74; that is, **1** Inside a curve, **2** Outside an angle, **3** With left motion.

ensign	ensān		recite	risāt	
horizon	horāzən		oyster	ōstər	
consume	kənsūm		pursue	pərsū	


**134 Double vowels** Where 2 vowel or difthong sounds occur together, write the usual signs for each in order.

This simple and obvious method would hardly be mentioned did not other shorthand systems resort to irregular, confusing, and indefinite makeshifts to write such words.





With regard to the neutral vowel **ə** see § 113.

via	vāə		laity	lēiti	
violet	vāiolet		aerial	ēīriəl	
naive	nāiv		oasis	oēsis	
mania	mēniə		iron	āərn	
medieval	mīdiivəl		iota	āotə	

An unstress second vowel is omitted usually before **r** and often before **l**.

lower	loər		vowel	vaɪəl	
-------	------	---	-------	-------	---

In a few words a hook vowel is hookt to a preceding tick or difthong angle — the only case in which a tick joins any other sign without a distinct angle.

continually	kəntinyuəli		ruin	rūin	
Noah	noə		owing	oiŋ	

For interchangeable use of **ü** and **yū** (or **yu**) see § 137.

*Remember to practise all shorthand forms at least 5 times.*

**135 Word exercise** 20 words, to be practist as directed by § 50, till you can —

Read the exercise accurately in 30 seconds.

Write the exercise accurately in 1 minute.

After reaching this standard practise *P S Ex* 135-r & w.

power	paʊər		right	rāt	
time	tām		write	rāt	
° down	dām		like	lāk	
° four	fōr		life	lāf	
new	nū		without	wɪfaut	
knew	nū		why	hwā	
must	must		while	hwāl	
most	most		about	əbāt	
my	mā		I	ā	
might	māt		out	āt	
° real	rīəl		our	air	
			hour	air	

**136 Alternative vowels** In a few sound combinations, specially before **r**, it is sometimes hard to tell which of 2 alternative vowel sounds is actually pronounced. Obviously, if the sounds are so similar as to cause hesitation in writing either will be recognized without hesitation in reading; and the more facile sign may generally be written without further consideration. In many cases the signs are almost as similar as the sounds. The principal cases are illustrated below.





*a or a*

This occurs chiefly before **f** or **s**; also **h**, sometimes **n**.


laugh: laf , laf , ask: ask , ask

*a or e before r*

The vowel sound heard in *pair*, *there*, *air* is between a and e in quality. *P S*, following the Revised Scientific Alphabet, writes a; many shorthand systems write ê. The alternative forms with ê will be legible if preferred.

share: šar , šêr  wear: war , wêr 





Note that in a few words a or e occurs before r unmodified.

carry kari  merry meri 

*a or o*

These 2 sounds, quite distinct in British pronunciation, are in American pronunciation almost identical. a, however, seldom occurs *except* before r; o seldom occurs before r.

The simplest rule, when in doubt, is to write a where the common spelling has a; o where the common spelling has o. The principal exceptions to this rule occur following w.

car kar  forest fōrest   
palm pam  watch wəç 





*Unstressed i*

The unstressed vowel of initial syllables speld *be-de-re-* etc, or final syllables speld *-age*, is often i where the spelling suggests i or e, or ê: and the correct vowel, in the very few cases where such unstressed vowels are written, will often make the better joining.

secure sikur  carriage karij   
rejoice rijəs  image imij 

*ô or o before r*

This distinction is seldom important.

cord	kôrd		ford	ford	
corn	kôrn		core	kor	

*û or ù*

Some occurrences are unmistakable.

booty	bûti		beauty	bûti	
-------	------	---	--------	------	---









In other cases careful pronunciation must be the guide.

chew	çû		due	dû	
------	----	---	-----	----	---

Obviously a mistake in writing such words is neither more nor less important than a mistake in pronouncing them.

*Supprest r*

One alternative pronunciation requires a word of warning in some localities — the suppression of *r*, particularly when final or preceded by *a*. As long as such pronunciations are not generally accepted, legibility demands insertion of the *r* in shorthand forms. If your pronunciation tends to mislead you, let the spelling, in this instance, be your guide.




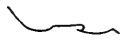


far	far		not	fa	
near	nîr		not	nîa	
sailor	sêlâr		not	sêlâ	
arms	armz		compare	amz	

See also §13, on page 15.



**137 yû and û** **yû** (or **yu**) and **û** may be written interchangeably, without restriction, initially, medially, or finally.

The strict fonetic distinction between yû and û is simple and invariable: yû *always* begins a word or syllable, and û *never* does. For practical shorthand purposes this distinction may be ignored.

As **y** is more often followed by **û** than by all other vowels combined, the **û** tick may usually be omitted after **y**. Write whichever sign, **y** or **û**, gives the more facile joinings.

unite	yûnât		value	valyû	
usual	yûzuæl		continue	köntinyu	
user	yûzær		pupils	pûpilz	

Before *en* **y** will almost always be more facile than **û**.

tune	tûn		union	yûnyæn	
------	-----	--	-------	--------	--













*Remember to practise all shorthand forms at least 5 times.*

**138 Wordsigns** 5 wordsigns, to be studied and practised as directed by § 80. Use *P S Ex 138-s*.

	up	up	(	than	ðan
∩	which	hwiç	s	any	eni
-	who	hû			












**139 Wordsign derivatives** The following simple grammatic derivatives of wordsigns are written by adding regular affixes.

goes	goz		going	goiŋ	
does	duz		doing	dūiŋ	
knows	noz		knowing	noiŋ	
whose	hūz		having	haviŋ	
whom	hūm		being	bīiŋ	
ago	əgo		willing	wiliŋ	

Study and practise these outlines thoroly.

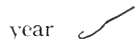
**140 Frases** Study and practise the following:

	to have		we have		you have
	there are		<sup>1</sup> we are		<sup>2</sup> you are
	one of the		are the		will the

<sup>1</sup>Compare were



<sup>2</sup>Compare year



A personal pronoun is sometimes joind to a following auxiliary verb, or verbal frase, provided that the resulting outline meets the requirements of § 117.

w I have	↘ I can	✓ I may
✓ I am	✓ I will	∪ I shall
ʷ I have been	ʃ he has been	∪ we shall be

**141 Reading exercise** Study and practise as directed by § 85, 89. For key see *P S* Ex 141-k.

1 2

**142 Writing exercise** Study and practise as directed by § 87, 89. \*For key see *P S* Ex 142-k.

1 I am quite sure you will be able now to show the new men just how to do this work.

2 Early to bed and early to rise,  
Makes a man healthy, wealthy, and wise.

## BASIC ALFABET REVIEW (10)

**143 Review** The basic alfabet makes up the greater part of all your shorthand writing, and forms the foundation for all the rest. If you slight

the foundations at this time your later work will become harder and harder, till you grow discouraged and quit. Master the foundations thoroly at this point and each later lesson will make your work easier, till at the end you are writing good shorthand and writing it well. No other study will be more profitable than a thoro review of Part 2 before proceeding to Part 3.

**144 How to review** Read thru each section following, then look up and restudy each section referd to, before proceeding to the next section of this review. Leave no uncertainty behind you. Be sure that you have masterd each section before proceeding to the next. Repeat such drills or exercises as are necessary to confirm your mastery of each section.

On this review you should, of course, be able to do much better than the performance standards set for the earlier exercises.

**145 Shorthand penmanship** No part of your study is more important. Review, and keep constantly in mind, § 27-31 inclusive.

Review also at this time line of writing, § 49; punctuation, § 83; and capitals. § 84.

**146 Basic alfabet** Sounds, signs, fonetic names, size, and form: § 21, 22, (32); 35, 36; 52, 53; 64, 65; 90, 91; 121, 122.

If you have the slightest doubt concerning sounds or fonetic names, restudy thoroly Part 1 before proceeding further.

**147 Pairing drill** Study and practise, as directed by § 32, this 4 line drill for distinguishing clearly the light and heavy paired sounds of the basic alphabet. Use *P S Ex 147-d*.

1 p t k f h s ſ ç, b d g v ð z ʒ j

2 n ŋ m r l w y h

3 a e i o u u, æ ê î ô o û 4 á é ù á

**148 Alphabet review chart** Test and perfect your knowledge of the basic alphabet by use of this chart as directed below.

/	—	—	\	\		
⌒	⌒	⌒	⌒	⌒	(	(
⌒	⌒	⌒	⌒	⌒	)	)
✓	-	-	ˊ	ˊ	ˊ	ˊ
⌒	u	u	v	ˋ	c	c
✓	o	o	^	ˊ	ˊ	ˋ

This chart, and the similar review charts of § 153 and Part 3, enable you to drill on the signs in many different orders, so as to memorize each sign independently, regardless of a preceding or following sign. The shorthand charts are for reading practice, the print keys for dictation writing practise. Thus you may read, or write from dictation, each line from left to right, each column from top to bottom, lines alternately left to right and right to left, columns alternately top to bottom and bottom to top; or the reverse of each of these 4 orders, making 8; or beginning at opposite corners from the preceding, making 8 more; or less regular orders, skipping alternate lines or columns, etc; or, finally, at random.

Note that this chart is squared out by adding to the 40 sound basic alphabet tick-the and ør.

<i>rê</i>	<i>tî</i>	<i>dî</i>	<i>kî</i>	<i>gî</i>	<i>pî</i>	<i>bî</i>
<i>lê</i>	<i>en</i>	<i>eŋ</i>	<i>ef</i>	<i>eʒ</i>	<i>eħ</i>	<i>eʃ</i>
<i>mê</i>	<i>es</i>	<i>eʒ</i>	<i>eç</i>	<i>ej</i>	<i>ef</i>	<i>ev</i>
<i>wê</i>	<i>ut</i>	<i>û</i>	<i>ot</i>	<i>ô</i>	<i>ut</i>	<i>o</i>
<i>yê</i>	<i>at</i>	<i>a</i>	<i>â</i>	<i>ô</i>	<i>et</i>	<i>ê</i>
<i>hê</i>	<i>it</i>	<i>î</i>	<i>ü</i>	<i>at</i>	<i>stî</i>	<i>ør</i>

You should be able to read the chart accurately, *in any order*, in not more than 40 seconds, before proceeding beyond the next section. Practise reading the chart hereafter at least 5 minutes daily, till you can read it accurately, *in any order*, in not more than 30 seconds. In the easier (horizontal) orders you should be able to read it in 20 seconds.

Use the fonetic print key for dictation practise, as directed above.

**149 Writing test** You should write this 40-sign test — the basic alfabet in fonetic order — accurately, making neat, legible forms and speaking the name of each sign as you write, at least 3 times in 1 minute; preferably 4 times in 1 minute.

Practise this test hereafter at least 5 minutes daily, till you can write it accurately at least 4 times in 1 minute. Use *P S Ex 149-t*.

A few of the most skilful shorthand penmen will be able, by the time they complete their study of the text, to write this test accurately 5 times in 1 minute.

p b t d k g      f v h ð s z ʃ ʒ ç j

n ŋ m r l w y h

a α e ê i î      o ô u o u û      ä ø ù ai

**150 General** Definitions: left and right motion, § 37; hook vowel joinings, § 43; like and unlike motion, § 59; initial, medial, final, and semi-

final, § 61; preceding, following, and free hooks, § 97; consonant diphthongs, § 108.

Joinings: § 44-46, 48, 60, 69-71, 82, 126-130, 134.

Circle s z: § 62, 72-74, 131-133. Hook n, § 98. 'w- diphthongs, § 109-111.

Other supplementary signs: ſ for ç etc, § 99; un-, § 112; ə, § 113; alternative vowels, § 136; yû and û, § 137.

**151 Word exercises** Review all word exercises in text and *P S Exercises*, writing each from dictation at the rate of 20 words per minute, or better. Word-exercise sections are: § 51, 63, 77, 101, 114, 135.

Review similarly the shorthand outlines of all text sections of Part 2.

**152 Wordsigns** The 30 wordsigns of Part 2 make up over  $\frac{1}{4}$  of all your writing. They should be mastered absolutely. Review thoroly § 81, 102, 115, 138; and the short forms and wordsign derivatives of § 103, 116, 139.

**153 Wordsign review chart** Test and perfect your knowledge of the wordsigns by use of this review chart as directed in § 148. Give equal attention to reading and writing drills. Continue practise with this chart till you can *read* or *write* the 30 signs *accurately, in any order*, in not more than 30 seconds.

1	-	,	.	/	✓
—	o	—	—	✓	.
o	u	✓	(		✓
—	—	\	\	)	)
✓	✓		✓	(	s

**154 Frases** The limited degree of frasing used in *P S* is of great value. Restudy carefully § 117.

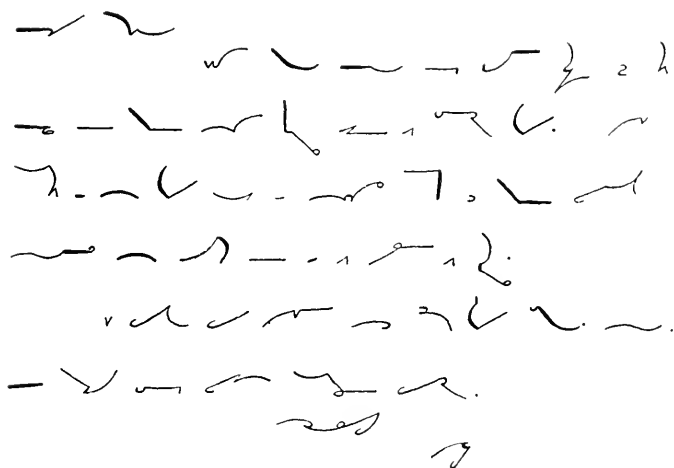
Review thoroly § 82, 104, 118, 140.

**155 Reading and writing exercises** Review all reading and writing exercises, rewriting each from dictation at least once, and reading back your notes, as directed by § 89. Exercise sections are: § 86, 88, 105, 106, 119, 120, 141, 142.

**156 Reading exercise** Study and practise as directed by § 85, 89. For key see *P S* Ex 156-k.



the	and	of	all	are	will
is his	as has	to	do	you	who
in	have	may	they	up	which
no	so	go	can	for	very
we	he	be	she	than	any



**157 Writing exercise** Study and practise as directed by § 87, 89. For key see *P S* Ex 157-k.

Dear Mary

It seems good to hear you are going to see the old farm again. It is a long time now since I have been down to have a look at it.

I shall be in the city soon after the middle of this week and will surely come to call then. Give my love to all of the folks at the farm.

With best regards

John

**158 Use your shorthand** Effective personal mastery of shorthand comes only from independent personal use. No textbook can make any shorthand system an effective tool of your daily life till you have used it for a time as such a tool. On the other hand, it is essential that you shall not write wrongly the outlines which you have not yet studied in Parts 3 and 4.

Because the structure of the *P S* text and system is based on exhaustive analysis of the fonetic facts of English, the words which you have already learned in Part 2 will make up over  $\frac{2}{3}$ , perhaps  $\frac{3}{4}$ , of all your writing. *Write them*, from now on, in all your personal notes — writing the remaining  $\frac{1}{3}$  or  $\frac{1}{4}$  in longhand till you have completed your study of Parts 3 and 4. By this means you will much sooner develop that personal familiarity with *P S* which will make it a personal tool of constant and indispensable value.

Do not attempt to write unfamiliar words in *P S*, particularly those containing consonant compounds (see § 108), or common

suffixes such as -ſon, -ment, or -tiv, till you have completed Part 3.

The sentence below, from the last reading exercise of Part 3, is written as you can write it now, to show the power which you have already develop't in Personal Shorthand. Practise it as an exercise, to 'get the hang' of such mixt writing. 55 out of 71 words are in shorthand.

necessary ) people — —>
   
 political bands > < < <
   
 — among . < < <
   
 — station — > > nature
   
 . nature's > entitle < decent
   
 < — < mankind > that
   
 < declare . > > < —
   
 separation.

From now on, with the above limitations, **use** your shorthand.

## Part 3

### *Compounds and combinations*

#### CONSONANT DIFTHONGS      CIRCLE S Z SERIES (11)

**161 s'- dithongs** The sound of **s** forms 7 preceding consonant dithongs of the form s-consonant-vowel (see §108) of common occurrence in English. The **s** sound of these dithongs is always written by the small circle. Thus

sp- st- sk- sn- sm- sl- sw- are written































The initial circle is written always with left motion on straight stems, like motion (inside) on curvd stems.

The initial circle may be written (but seldom occurs) before mî and lî as well as mê and lê.

Conversely, circle **s** is *never* written initially on these stems when a vowel sound, however slight, occurs between the **s** and the consonant.

Study and practise thoroly the examples following:

speed		space	
spin		compare sipping	
spirit		separate (adj)	

store			star	
stick			stay	
steer		<i>compare</i>	sitter	
stir		"	setter	
scheme			skid	
skill		<i>compare</i>	sickle	
snap			snug	
snowy		<i>compare</i>	sunny	
smooth			smoke	
smaller		<i>compare</i>	similar	
slow			slide	
sled		<i>compare</i>	seldom	
swift			swing	
Swede		<i>compare</i>	seaweed	

**162 sub- etc** For the common prefix sub- and a few common words, circle **s** may be written initially, *on stems other than p t k n m l w*, where an omitted medial vowel occurs between the **s** and the stem consonant sound.

subdue		suggest	
submit		such	

**163 -'s -'z difthongs** The first 5 light consonant sounds form following consonant difthongs with **s** (the light consonant) but not with **z**. These are

-ps -ts -ks -fs -hs, written

l \_ \ ) 6

The final circle, like the initial circle, is written always with left motion on straight stems, like motion (inside) on curvd stems.

wraps		lapse	
sits		lets	
packs		lax	
laughs		life's	
births		death's	

The first 5 heavy consonants and **ŋ** and **m** form following consonant difthongs with **z** (the heavy consonant) but not with **s**. These are

-bz -dz -gz -vz -fz -ŋz -mz, written

l \_ \ ) 6 \_ 6















jobs		rubz	
bedz		leadz	
eggz		bagz	
loaves		leavez	
wreathes		bathes	
kingz		hangz	
dimez		beamz	

3 consonants, **n r l** (which you can remember as the consonants of the word **unruly**), form following consonant difthongs with either **s** or **z**.

Write the -'z difthongs always with the circle.

Plurals of words ending in **n r l** are always -'z difthongs.

Write the -'s difthongs with the circle unless the resulting outline would conflict with a similar *common* word ending in **z**. To avoid any such conflict, write the -'s difthong word with stem **s**.

sense			lens	
* fence			men's	
since		<i>compare</i>	sins	
science		"	signs	
worse			doors	
hearse		<i>compare</i>	hers	
* else			sells	

\* *Fens, ells*, etc are not *common* words.

*Remember to practise all outlines at least 5 times.*

**164 Other consonants and final circle**  
**s z ʃ ʒ ɟ j** do not form consonant difthongs with **s** or **z**, but are regularly followed by the final circle for plurals or other inflectional endings of the form -ez (see § 62).

ceases



seizes



fishes



garages



riches



wages



The consonant sounds **w y h** do not occur finally or semi-finally (§ 93). The final circle is therefore written following these stems in a few special cases only, such as the word *was* (§ 103), the word *yes*, and the final syllable *-yus*.

yes



genius



**165 Final circle after i or ī** As the final circle following straight stems or left curves is written normally with left motion, *-z* following **i** or **ī** may be written, following such stems, by closing the vowel hook to form the circle.

sit

*compare*

city



sits



cities



pen

*compare*

penny



pens



pennies



summers

*compare*

summaries



pulls



“

pulleys



copies



valleys



keys



journeys



Following a right curve, the circle must show inside the hook, filling the outer half of the hook.



fees		fancies	
mercies		armies	

Rules for the final circle following all other vowels and difthongs have been given in § 62, 72, 131.

**166 Circle and hook penmanship** An initial or final *circle* always begins or ends *perpendicular* to the following or preceding stem.



An initial or final *hook* always begins or ends *parallel* to the following or preceding stem, in the *opposite* direction.



An initial or final *circle in a hook* always begins or ends *parallel* to the following or preceding stem, in the *same* direction.



















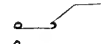























Study and practise these enlarged diagrams, and the same and similar signs of normal size. *Begin* or *end* these small attacht signs or appendages rightly and they will never become illegible in fast writing.

**167 Word exercise** Practise these 40 words till you can —

Read the exercise accurately in 50 seconds.

Write the exercise accurately in 1 minute, 40 seconds.

perhaps		story	
course		stood	
force		stoop	
spell		school	
spill		small	
speak		smile	
speech		slave	
spoke		sweet	
sport		several	
start		six	
step		sort	
stay		support	
state		suppose	
stage		suffer	
still		sometimes	
steel		summer	
stop		horse	
stock		advance	
study		enforce	
stone		its	

**168 One** These derivatives of *one* (§ 103) are written in accord with § 163.

once



ones



**169 Wordsign compounds** Wordsigns may be joined to common words or to each other to form common compound words, provided that the resulting outline is facile and legible. Study and practise thoroly the following:

always

already

also

before

therefore

<sup>2</sup> upon

 <sup>1</sup> into

unto

today

<sup>1</sup> Compare *it*

<sup>2</sup> In all other compounds of *up* the initial vowel must be written.

upper

upright

upward

**170 Frases** Study and practise the following:

all the

by the

must be

into the

before the

upon the

it is

it was

to you

as soon as

as good as

as much as

**171 Reading exercise** For key see *P S Ex* 171-k.



Between unlike curves the circle must, of course, fall outside one of them. Write such cases by rule 2 — outside the angle.

defensive



extensive



Where rule 1, inside a curve, conflicts with rule 2, outside an angle, write the circle *inside* an *obtuse* angle, but *outside* a *right* or *acute* angle.

axe



receive



lapsing



rehearsal



**174 Double circle** Just as a small circle represents *one* sound of **s** or **z**, a large circle may represent *two* sounds of **s** or **z**: ses sez zes zez etc.

The large circle may be written in most cases where a short vowel sound occurs between the s or z sounds, but should not be written in general where a long vowel or diphthong sound occurs between the s or z sounds.

The large circle may be written initially, medially, or finally, without restriction. It is joined like the small circle.

sister



suspect



necessity



consist



access







success



**175 Double circle plurals etc** To add the suffix -ez to an outline which already ends with a

small circle, enlarge the circle by continuing it across the preceding stem.

tax  taxes  fix  fixes 


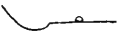




Note that this form is written as a single large circle, divided by the preceding stem. The distinctive form is useful in identifying such words as

ax  axes  compare access 

**176 Affixes** English contains many prefixes or initial syllables, and suffixes or final syllables, of common occurrence, particularly in words of Latin or Greek derivation. Most of such affixes are written regularly, omitting medial vowels. A few wordsigns are used also as affix signs. Such uses will be specifically noted, below and in Part 4.

**177 Prefix vowels** Unaccented vowels *not initial* are usually omitted in common prefixes or initial syllables —

such as be- de- re- con- com- dis- etc,  
pronounced usually bi- di- ri- kən-kəm- dis- etc.

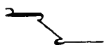
beware		contest	
refine		committee	
determine		discharge	

**178 in-** The very common prefix in- is written regularly by the wordsign for *in* (§ 115).

indefinite



indicate



income



invite



inspire



inside



**179 -ius** u is usually omitted from the termination -ius, usually speld -ious.

obvious



tedious



Such outlines will be unmistakable if the circle is used regularly for plurals etc in -ez (§ 165).

various



compare varies



**180 Word exercise** Practise these 40 words till you can —

Read the exercise accurately in 45 seconds.

Write the exercise accurately in 1 minute, 30 seconds.

After reaching this standard practise P S Ex 180-r & w.

past



business



person



defense



possess



delay



best



consider



began



fast































beside



serve



short		history	
next		answer	
necessary		expect	
main		experience	
met		exercise	
motor		indeed	
result		inquire	
reason		instead	
last		instance	
list		insist	
least		imagine	
west		office	
yesterday		official	
universe		against	









**181 Contractions** Just as a number of the commonest short words of English are abbreviated to single signs known as wordsigns (§ 79), a few of the commoner long words of English are abbreviated to outlines of more than one sign, known as contractions.

Study and practise thoroly the few contractions of *P S*, and use them freely in all your writing.











Contractions often resemble familiar longhand abbreviations. The heavy-type column following the print words shows the sounds actually represented.

## 182      8 contractions




 manufacture	<b>mfr</b>	 department	<b>dpt</b>
 important, -ance	<b>imp</b>	 different, -ence	<b>dif</b>
 satisfactory	<b>ssfri</b>	 satisfy	<b>ssfā</b>
 account	<b>ak</b> (a/'c)	 standard	<b>std</b>

**183      Contraction derivatives**      Any contraction may be followed by the circle for plurals etc, and most contractions may be followed by other common inflectional endings.

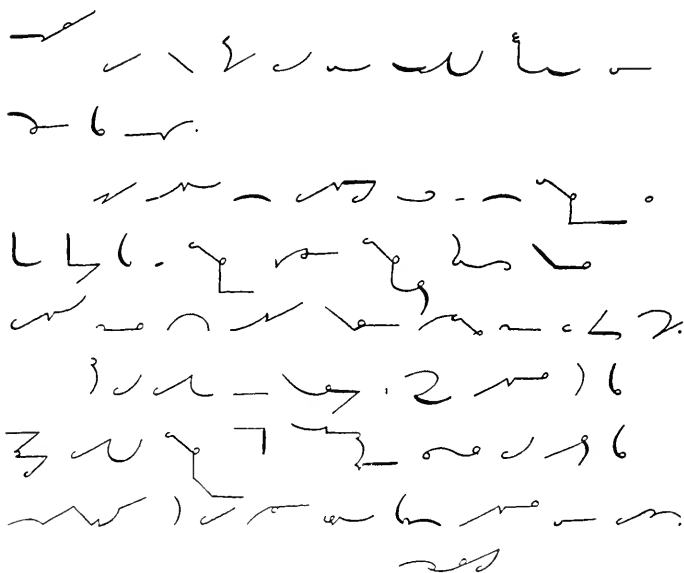
Study and practise the typical examples following:

 manufactures	 manufacturing
 departments	 manufacturer
 differences	 satisfactorily
 standards	 standardize

**184      Frases**      Study and practise the following:

 dear sir     so as to     as to the

**185 Reading exercise** For key see *P S Ex*  
184-k.



**186 Writing exercise** For key see *P S Ex*  
185-k.

Dear sirs

You may send me details of the offer you have stated in the circular which I have just received.

I am experienced in selling the larger stores in the vicinity. If the line is as good as you say, I can make the business a conspicuous success in this territory in a short time.

Let me know about this chance at once, for I must decide soon whether to accept another offer.

Sincerely

## HALF LENGTH STEMS      DOUBLE LENGTHS (13)

**187    -'t -'d difthongs**    The largest group of consonant difthongs in English is that of the form *vowel-consonant-t* or *d*. These difthongs may be exprest according to one simple general rule: a light consonant stem written half normal length expresses a following **t**; a heavy consonant stem written half normal length expresses a following **d**. Only the most important are so written in *P S*.

Half length stems are written regularly for true difthongs only — that is, when and only when the *t* or *d* follows the preceding consonant in the same syllable with no vowel sound between.

**188    -st & -zd**    *Es* and *ez* are written half length in accord with § 187. The half length stems are named for convenience *est* and *ezd*. Practise these stems, separately and alternately, with *es* and *ez*. Use *P S* Ex 188-d.

*Est* and *ezd* are written only for past tenses of verbs of which the present tense ends in *es* or *ez*.

guessed		passed	
based		gazed	
ceased		seized	









**189    -kt & -rt**    *Kî* and *rê* (or *rî*) are written half length in accord with § 187. Practise

these stems, separately and alternately, with **k** and **r**. Use *P S Ex 189-d*.

These half length stems are named *ekt* and *art*.

*ekt* and *art* are written only in a few specific words and combinations, of which the most important are —

The common words *fact part certain* and their derivatives.

fact		facts	
part		parts	
party		parties	
certain		certainly	

The common sound combinations *-iykt* and *-jekt*

distinct		subjects	
instincts		object	

**190 -nt & -nd** **n** is written half length to express *-nt* (fonetic name *ent*). **n** is written half length and shaded to express *-nd* (fonetic name *end*). These signs are written freely wherever the very common difthongs *-nt* and *-nd* occur. Practise them thoroly, as shown in *P S Ex 190-d*.

*η* is never written other than normal length and therefore will never confuse with *-nd*.

rent



lend



incident



extend



saint



bound



absent



returnd



mountain



correspondent



But a half length stem must never join another stem without angle. Hence

sent



send



*Remember to practise all outlines at least 5 times.*

**191 -ed tick** Write the inflectional ending -ed, following -nt or -nd and in a few other cases given later (§ 193, 256), by a left diagonal heavy tick.

rented



demanded



pointed



ended



After stem t or d the -ed tick is less facile than stem d.

acted



needed



**192 Double length n** Stem n may be written double normal length to express the combination -ntər. Practise this sign (fonetic name *entər*) in *P S Ex 192-d*.

enter



interest



entertain



interview



Stem **n** may be written double normal length and shaded to express the combination *-ndər*. Practise this sign also (fonetic name *endər*) in *P S Ex 192-d*.

As *ŋ* is never written other than normal length, it will never confuse with *ndər*.

lender



finder



The sign *ndər* may be written initially (as well as medially or finally) for the word or prefix *under* (compare *un-* § 112).

under



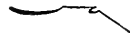
underneath



understand



undertake



**193 -ed tick and double lengths** After *ntər* or *ndər* the *-ed* tick may be written for the inflectional ending *-d*.

encounterd



wonderd











































**194 Word exercise** Practise these 40 words till you can —

Read the exercise accurately in 40 seconds.

Write the exercise accurately in 1 minute, 20 seconds.

After reaching this standard practise *P S Ex 194-r* & *w*.

point		regard	
pounds		receivd	
beyond		recent	
bonds		land	
turnd		loan	
distant		went	
carried		want	
consent		wanted	
command		wonder	
kind		hand	
count		human	
find		apparent	
found		afternoon	
thousand		evident	
spend		enterd	
stand		end	
seemd		instant	
mine		immediate	
mind		either	
rate		around	

**195 Wordsigns** 5 wordsigns, to be studied and practised as directed by § 80. Use *P S Ex 195-s*.

~	not	<b>not</b>	!	but	<b>but</b>
✓	had	<b>had</b>	(	that	<b>dat</b>
			(	thing	<b>hin</b>

The 4 half length wordsigns are formed by special irregular use of the half length principle (§ 187).

**196 Wordsign compounds** In a few cases the outline of a compound word differs slightly from the mere joining of its separate parts. Study and practise the following:

The wordsign for *any* (ei) is shortened in compounds to e.

{	anything	~	any one	✓	anywhere
Y	nothing	~	no one	✓	nowhere
~	almost	~	within	~	cannot

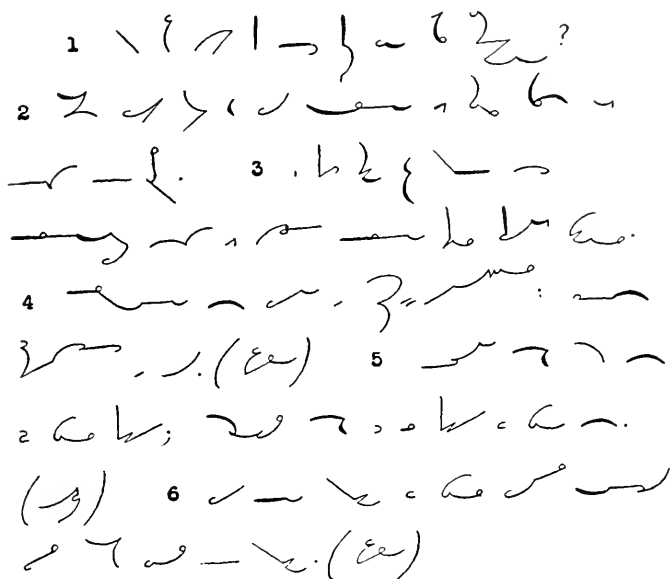
**197 Phrases** Study and practise the following:

~	not the	!	of that	!	of this
Y	not that	!	and that	!	and this
~	so that	~	is that	~	is this
e	has not	~	that is	~	this is
✓	was not	~	that was	~	this was
{	that they	{	that that	{	that this

*Is not* cannot be frased. *Isn't* is written in full ~~~~~.



**198 Reading exercise**      For key see *P S Ex 198-k*.



**199 Writing exercise**      For key see *P S Ex 199-k*.

1 Apparently this piano is built so that it cannot be turned around. 2 It is evident that the right answer to this riddle is almost within reach. 3 It seems certain that this is the quickest way to find out whether any one is going to be there. 4 It is the cause and not the death that makes the martyr. (*Napoleon*) 5 The evil that men do lives after them; the good is oft interred with their bones. (*Shakspeare*) 6 A man who does big things is too busy to talk about them. (*Lorimer*)







## CONSONANT DIFTHONGS 'R- 'L- SERIES (14)

**200 'r- 'l- dithongs** The sound of **r** forms 9 preceding consonant dithongs (see § 108) of the form *consonant-r-vowel* of common occurrence in English. The sound of **l** forms 5 similar dithongs. Brief *explicit* expression of these important compounds is a distinctive feature of *P S*.

These compounds are often referred to as the *rê lê* series.




**201 'r- 'l- dithongs — Group 1** The 'r- 'l- compounds of Group 1 are expressed always by these distinctive compound signs:

Sound: pr- br- tr- dr- kr- gr-

Sign:      

Name: *prê brê trê drê krê grê*

Sound: pl- bl- kl- gl-

Sign:    

Name: *plê blê klê glê*

Preceding consonant dithongs of the form *tl-* or *dl-* do not occur in English.

These compound signs are each like the corresponding simple stem except for a small preceding hook. The memory device following will fix these hooks unmistakably in mind:

The hooks of the 'r- compounds are written with **right** motion.

The hooks of the 'l- compounds are written with left motion.

Always refer to these signs by the one-syllable difthongal fonetic names *prê brê* etc (*never* as *pî-rê bî-rê* etc).

**202 Practise** Practise these 10 signs, separately and with the corresponding simple stems, as directed by § 32 for the signs of the basic alfabet. Use *P S Ex 202-d*.

















**203 Examples** Always write these preceding consonant difthongs by the distinctive compound signs.

Conversely, never write these compound signs initially or medially when a vowel sound, however slight, is heard between the consonant sounds.

Study and practise thoroly the examples following.

Practise first going from left to right column on each line; also going down each column separately.

presence		<i>compare</i>	persons	
prefect		"	perfect	
propose		"	purpose	
bring		"	bearing	
train		"	turn	
trim		"	term	
tried		"	tired	

drive		<i>compare</i>	derive	
crave		"	carve	
grill		"	girl	
please		"	police	
plate		"	pallet	
blow		"	below	
clear		"	color	
glow		"	goal	

**204 'r- 'l- diphthongs — Group 2** The 'r-' 'l- compounds of Group 2 are expressed always by these distinctive compound signs:

Sound: fr- hr- lr- fl-

Sign:    

Name: frê hrê lrê flê

The 10 consonant sounds of Group 2 form no other *common* 'r- or 'l- diphthongs in English. See, however, § 221.

These compound signs are each like the corresponding simple stem except for a like motion preceding hook. The memory device following will be helpful:

The hook of the 'l- compound is large.

Always use the one-syllable fonetic names in referring to these signs, or to the corresponding diphthongs.

**205 Practise** Practise these 4 signs, separately and with the corresponding simple stems. Use *P S Ex* 205-d.

















**206 Examples** As with the signs of Group 1, *always* write the consonant difthongs by the compound signs, and *never* write the compound sounds initially or medially when a vowel sound however slight is heard between the consonants.

Study and practise thoroly the examples following, in the manner given for § 203.

free		<i>compare</i>	ferry	
thread		"	third	
shrewd		"	sure	
flow		"	fellow	









**207 Contrasted outlines** Study and practise these examples, both going from left to right column on each line and going down each column separately.

pray		<i>compare</i>	play	
present		"	pleasant	
proud		"	plowd	
bright		"	blight	
broom		"	bloom	

crime		<i>compare</i>	climb	
crowd		"	cloud	
cramp		"	clamp	
grass		"	glass	
grow		"	glow	
fright		"	flight	
frame		"	flame	
frank		"	flank	


**208 Deformed hooks** As these consonant diphthong signs *must* be used, medially as well as initially, wherever the consonant diphthong sounds occur, they will sometimes be written where a perfect hook would be closed into a loop or circle by the preceding sign. In such cases flatten the hook against the preceding sign.

The resulting outlines are unmistakable, even when the hook is greatly flattened, for no other joining of signs causes such an offset or jog as remains.


decline		complex	
begrudge		deplete	
betray		unpleasant	
reclaim		replace	

The hook of medial *hē*, which seldom occurs except in compound words may be similarly deformd.

statehood 


behave 

withheld 

behind 

**209 Hook vowel joinings** Any vowel may be hookt as necessary to a following *hookt* stem (compare § 43, 60), for the resulting outlines are distinctive and unmistakable.

Like motion hook joinings:

apply 

increase 

The epsilon forms, to which these joinings bear a general resemblance, will never occur with the same slope and motion.

Unlike motion hook joinings:

across 

incline 


Compare *any* (§ 138), *in a* (§ 118).

**210 Circle joinings** The medial circle may be written inside any hook that is not deformd.

express 

exclaim 

discreet 

disprove 

But where the hook without the circle would be deformd, stem **s** or **z** must be written.

display



extreme



disclaim



explain



Rules for *initial* s preceding consonant difthongs will be given later under triple consonants, § 218-220.

**211 -sus** The suffix or termination -sus is written stem **s** - circle **s**. Compare -yus, § 164.

\*delicious



vicious



gracious



anxious



\* Compare *phase*, § 60.

*Remember to practise all outlines at least 5 times.*

**212 Word exercise** Practise these 40 words till you can —

Read the exercise accurately in 35 seconds.

Write the exercise accurately in 1 minute, 15 seconds.

After reaching this standard, practise *P S Ex* 212-r & w.

president



progress



pretty



proposed



proper



provide



problem



plan



products



place





plain		glad	
brought		fresh	
trust		friend	
true		front	
truth		flower	
try		three	
class		thirty	
contract		supply	
control		suspicious	
conscious		children	
complete		address	
cautious		ambitious	
country		enthusiasm	
great		electric	
ground		increase	

**213 Wordsigns** Study and practise these 2 wordsigns. Use *P S Ex 213-s*.

) from **from**

( thru **hrū**

**214 Phrases** Study and practise the following:

{ that the	} from the	{ thru the
— do not	ℓ was that	ℓ was this
— not to	└ not to be	└ not be
~ not have	┘ not have been	┘ not been
~ have not	~ had not	↗ not had

**215 Reading exercise** For key see *PS* Ex 215-k.

1 { — } ) V L — 1  
 { — — — — } . 2 M  
 — — — — — T 2 2 3 )  
 / by 2. 3 T — ) — — —  
 — — — — — h h. ( — )  
 4 — — — — — — — — —  
 — — — — — — — — — (h 22:6)  
 5 T — — — — — — —  
 — — — — — — — — — 6 — — — 2  
 — — — — —

**216 Writing exercise** For key see *PS* Ex 216-k.




1 We trust you will try to improve the imperfect part before the bearing breaks. 2 Please submit promptly the plans which you have prepared to secure publicity for our recently developept property. 3 Sin has many tools, but a lie is the handle which fits them all. (*Holmes*) 4 If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces. (*Shakspeare*) 5 The greatest of faults, I should say, is to be conscious of none. (*Carlyle*) 6 Nothing great was ever achievd without enthusiasm. (*Emerson*)




**TRIPLE CONSONANTS CONSONANT COMBINATIONS**

(15)

**217 Triple consonant compounds** The sound of **s** occurs, usually initially, before several of the consonant difthongs of the 'r- 'l- series, forming triple consonant compounds sometimes referd to as consonant trifthongs. Such compounds are treated *always* as s + pr, s + pl, etc; *never* as sp + r, sp + l, etc.

The latter form of writing implies definitely a vowel sound before the r or l.

split , compare spilt  or speld 

**218 s'r- trifthongs** Initially spr- str- skr- are written by the compound signs    (fonetic names *sprê strê skrê* — compare § 201). These signs are formd by closing the hook of pr-

tr- kr- to form the circle. Compare *sits, cities*, etc — § 165.

sprain		compare	Spain	
sprout		"	spout	
strain		"	stain	
string		"	sting	
stream		"	steam	
scream		"	scheme	

Medially the compound sign *strê* may be written following **t d n ŋ** (or un-).

destroy		compare	dusty	
constrain		"	constant	
construct			unstrung	

In all other cases write either stem or circle **s** preceding the difthong sign (§ 74, 210, 217).







describe		instruct	
restrain		unscrew	

**219 spl-** Write either stem or circle **s** preceding plê.

splendid		or	splendid	
splice		"	splice	









For penmanship of circle preceding hook see § 166. For medial joinings see § 210.

**220 skw-** The trifthong *skw-* is written usually *es-kî-wê*, but may be written *initially* if preferred *es-kwê* (compare § 110)

squeeze		or	squeeze	
squad		"	squad	
exquisite			esquire	

*Remember to practise all outlines at least 5 times.*

**221 Unusual compounds** Uncommon words, particularly proper names or technical terms, sometimes contain consonant compounds other than those already given in Part 3. Such compounds are written by their obvious analogies to familiar compounds.

sphere		compare	sneer	
Vrooman		"	Frohman	
Schlotman		"	shrivel	
sclerosis		"	splash	

**222 Consonant combinations** As the consonant diphthongs of the 'r- 'l- series *cannot* occur finally (since they must always be followed by a vowel) and very seldom do occur semi-finally, the compound signs may be used *finally* or *semi-finally* to express consonant combinations in which an un-

important vowel sound occurs before the **r** or **l**. Such use is for convenience only, and the compound signs should be written only when they form better outlines than the separate stems.













For such use for consonant combinations the series of compound signs is completed, following exactly the principles of formation already given in § 201, 204.

The signs of the next 3 sections are given chiefly for reference in connection with the limited uses noted here and later, and need not be practised at length.

When used for consonant combinations the compound signs should be referred to by the uniform non-diphthongal names given below, rather than by the diphthong names.

## 223 Consonant combinations — Group 1













Sounds: pr br tr dr kr gr pl bl tl dl kl gl









Sign:            

Name: *pər bər tər dər kər gər pel bel tel del kel gel*

For rule of formation see § 201.

Typical examples of use and non-use of these signs are:

temper		ample	
timbers		noble	
shutter		metal	
shuddering		medals	
anchord		ankle	
anger		angles	

crackers		cattle	
trigger		saddle	
staple		shackle	
variable		wriggle	

## 224 Consonant combinations — Group 2

Sounds: fr vr hr dr (sr zr) ʃr ʒr ʧr jr

Sign:          

Name: fər vər hər dər (sər zər) ʃər ʒər ʧər jər











Sounds: fl vl hl dl (sl zl) ʃl ʒl ʧl jl

Sign:          

Name: fəl vəl həl dəl (səl zəl) ʃəl ʒəl ʧəl jəl

For rule of formation see § 204. Note that s or z combinations are never written with hookt signs, as regular use of the medial circle serves every useful purpose.

*fel* for the suffix *-ful* may be used freely. No other signs of Group 2 above should be used except for particular words given in the text, and their derivatives. Study and practise the examples following:

pressure		special	
pleasure		social	
tactful		lawful	
gracefully		helpful	
frightful		healthful	

playful



sorrowful



skilful

successful

## 225 Consonant combinations — Group 3

Stem **n** is treated like Group 2. Stem **η** is not hookt. The general rule of Group 3 is:

Right diagonal *curvd* stems are shaded to add **r**.

Right diagonal *straight* stems are shaded to add **l**.

Sounds: nr mr lr yr      nl rl wl hl hwl

Sign:

Name: nər mər lər yər      nel rel wel hel hwel

If you are holding your pen correctly (§ 30), it will be easier to shade the variable stems *upward* than downward.

These signs are used, in *P S*, only in a few specific wordsigns and contractions. See § 231, 243, 263.

**226 prakt-** The half length stem *ekt* (§ 189) may be written in the combination *prakt-*

practise



practist



**227 -ipəl -itəl -ikəl** These combinations may be written finally or semi-finally by *pel tel kel* respectively.

principal



critically



hospitality



radical



technical




economical





**228 -self** The suffix -self, and the plural form -selvz, are written -sf and -svz as below

herself  ourselves 

*Remember to practise all outlines at least 5 times.*



**229 Apostrophe words** 's is written by circle s, like plurals and other inflectional endings in s.

that's  it's 

've may be joined similarly to the preceding word without distinction.

you've  I've 



Other apostrophe forms may be distinguished, *when desired*, by the apostrophe just as in longhand.

they're  compare their 

I'm  " I may 

I'd  " I do 





Distinction between such forms as *can't* and *cannot* is necessary only when you wish to preserve the exact forms of colloquial speech.

can't  compare cannot 

I'll  " I will 

don't  " do not 

Where an irregular speech form is written in full, the apostrophe is unnecessary.
















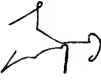








shan't		she'll	
isn't		mustn't	

**230 Word exercise** Practise these 30 words till you can —

Read the exercise accurately in 25 seconds.

Write the exercise accurately in 55 seconds.

After reaching this standard practise *P S Ex* 230-r & w

practical		straight	
people		strange	
possibility		street	
beautiful		settle	
trouble		single	
terrible		simple	
discover		myself	
capital		respectfully	
character		remember	
victory		letter	
themselves		labor	
strength		water	

himself



industry



administer



impossible



itself



order



**231 Wordsigns** 5 wordsigns, to be studied and practised as directed by § 80. Use *P S Ex 231-s*.

<sup>1</sup>every

evri

<sup>2</sup>your

yur

<sup>2</sup>only

onli

<sup>2</sup>well

wel

<sup>3</sup>tell

tel

<sup>1</sup> See § 224.<sup>2</sup> See § 225.<sup>3</sup> See § 223.

**232 Wordsign derivatives** Study and practise the following:



everything



yourself



telling

**233 Phrases** A few phrases are written more briefly than the separate outlines which compose them. Study and practise the following:



as long as



so far as



as far as



as well as



in so far

and so forth  
(or etc)

**234 Reading exercise** For key see *P S* Ex 234-k

1. 2. 3. 4. 5. 6.  
 7. 8. 9. 10. 11. 12.  
 13. 14. 15. 16. 17. 18.  
 19. 20. 21. 22. 23. 24.

1.  $\sqrt{a} \sqrt{b} = \sqrt{ab}$   
 2.  $\sqrt{a} \sqrt{b} = \sqrt{ab}$   
 3.  $\sqrt{a} \sqrt{b} = \sqrt{ab}$   
 4.  $\sqrt{a} \sqrt{b} = \sqrt{ab}$   
 5.  $\sqrt{a} \sqrt{b} = \sqrt{ab}$   
 6.  $\sqrt{a} \sqrt{b} = \sqrt{ab}$   
 7.  $\sqrt{a} \sqrt{b} = \sqrt{ab}$   
 8.  $\sqrt{a} \sqrt{b} = \sqrt{ab}$   
 9.  $\sqrt{a} \sqrt{b} = \sqrt{ab}$   
 10.  $\sqrt{a} \sqrt{b} = \sqrt{ab}$

$\sqrt{C} \sqrt{1-\alpha} - \sqrt{1-\alpha} \sqrt{C}$   
 $\sqrt{1-\alpha} - \sqrt{1-\alpha} \sqrt{C}$

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

**235 Writing exercise**    For key see *P S Ex 235-k*.

As long as you can't please both sides in this world there's nothing like pleasing your own side.

You can't run a business on the law of averages and have more than an average business.

It's been my experience that you've got to have leisure to be unhappy.  $\frac{1}{2}$  the troubles in this world are imaginary and it takes time to think them up.

Health is like any inheritance — you can spend the interest in work and play but you mustn't break into the principal.

Some professors will tell you that it's good training to teach boys a lot of things they're going to forget, but it's been my experience that it's the best training to teach them things they'll remember. (*Lorimer*)

**HOOK N    -MENT    -TIV    (16)**


**236 Hook *n* review** You have learnd (§ 98) that ***n*** is sometimes exprest by a large following hook, written with right motion following straight stems, and with like motion (inside) following curvd stems. You have learnd to write this hook regularly for the suffix -*n*, and for a few other outlines (§ 103, 168). The principal further uses of hook ***n*** are given below.

**237 Hook *n* and *ç j*** Hook ***n*** is usually written following *çj* or *ej* whenever a short vowel preceding the ***n*** may be omitted.


|                       |   |         |           |   |
|-----------------------|---|---------|-----------|---|
| kitchen               |  | compare | chance    |  |
| region                |  | "       | rejoin    |  |
| <sup>1</sup> engineer |  | "       | ingenious |  |

<sup>1</sup> See § 99, 260.

In the word *change* and its derivatives hook **n** is written, omitting the preceding long vowel.

|        |   |          |   |
|--------|---|----------|---|
| change |  | changing |  |
|--------|---|----------|---|


Hook **n** may be flattend somewhat against a following stem (compare § 208).

|       |   |        |   |
|-------|---|--------|---|
| agent |  | gentle |  |
|-------|---|--------|---|

Circle **s** and hook **i** sometimes follow hook **n**.

|        |   |           |   |
|--------|---|-----------|---|
| agency |  | emergency |  |
|--------|---|-----------|---|







Note plural of such forms. Compare § 175.

|          |   |             |   |
|----------|---|-------------|---|
| agencies |  | emergencies |  |
|----------|---|-------------|---|

Limited use of hook **n** on *ef* or *eʒ* will be given in connection with -ʃən, § 259-260. Note here

|      |  |       |  |
|------|--|-------|--|
| shun |  | ocean |  |
|------|--|-------|--|

**238 Hook n and m** After *mē* (but not *mî*) hook **n** is usually written when a short vowel preceding the **n** may be omitted.

|          |   |           |   |
|----------|---|-----------|---|
| summon   |  | commend   |  |
| commence |  | workmen's |  |
| watchmen |  | but       |   |
|          |   | lineman   |  |

After *mî* hook **n** is written for the suffix *-men* only. See § 300.

**239    *-ment, -ments***    The very common suffix or final syllable *-ment* is written by half length *mê* or *mî*, thus expressing *mt* (§ 187) and omitting the **n** sound.

|            |   |            |   |
|------------|---|------------|---|
| investment |  | comment    |  |
| management |  | assignment |  |

Plurals etc are written with the circle as usual.




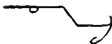




|             |   |          |   |
|-------------|---|----------|---|
| investments |  | comments |  |
|-------------|---|----------|---|

All other variations (including the similar but infrequent termination *-mend*—see *commend*, § 238 above), are written in full by general principles already given.

|               |   |              |   |
|---------------|---|--------------|---|
| supplementary |  | experimental |  |
|---------------|---|--------------|---|

**240    Hook *f v***    A large following left motion hook, written on straight stems only, expresses the sound of *ef* or *ev*. This hook is written only for a few specific abbreviations given later in the text (§ 244, 245, 321), and for the suffix *-iv* following *tî* or *ekt* (§ 241).

**241 -tiv** Following *tî* or *ekt* the suffix *-iv* may be written by hook *ev*. Following *ent*, stem *ev* must be written:

|             |   |               |   |
|-------------|---|---------------|---|
| deceptive   |  | motives       |  |
| captivity   |  | destructively |  |
| legislative |  | respective    |  |
| objective   |  | preventive    |  |

After any sound except *tî*, the suffix *-iv* is written always by stem *ev*.

|         |   |           |   |
|---------|---|-----------|---|
| passive |  | extensive |  |
|---------|---|-----------|---|

**242 *tû* and *çu*** Many words like *nature*, *natural*, *virtue*, *educate*, etc, speld with *tu* or *du*, have varied gradually in pronunciation during the past century until today the latest dictionaries prefer in general the pronunciations *nêçur*, *naçurəl*, *vurçu*, *ejukêt*, etc, to the older pronunciations *nê-tûr*, *natyurəl*, *vurtû*, *edyukêt*, etc. The obvious treatment of such words is to write as you pronounce, governing your pronunciation by your personal taste or your choice of authorities.














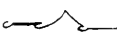

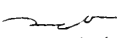

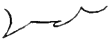

The *PS* text, exercises, etc, use for the present the older forms, largely because of their closer agreement with such derivatives as *native*, *futurity*, *pictorial*, etc.



Below are given some of the more important words of this class, showing the preferred and alternative pronunciations according to the Standard Dictionary and the shorthand forms corresponding to each. *PS* writes, in general, the forms of the last column.

The compound sign *yər* (§ 225) may be used freely, as shown, in writing the pronunciation *tür* or *tyur*. (See § 137 for interchangeable use of *yu* and *ü*.)

Standard Dictionary pronunciations

|           | <i>Preferred</i>   | <i>Alternative (PS)</i>   |
|-----------|--|---|
| nature    | nêçur     | nêtür      |
| natural   | naçurəl   | natyurəl   |
| culture   | kulçur    | kultür     |
| departure | diparçur  | dipartür   |
| virtue    | vurçu    | vurtü     |
| statue    | staçu   | statyu   |
| educate   | ejukêt  | edyukêt  |
| situate   | siçuêt  | sityuêt  |
| fortune   | fōrçun  | fōrtün   |
| feature   | fīçur   | —   |











*Practise at least 5 times the outlines which you prefer to adopt.*











**243 Word exercise** Practise these 20 words till you can —

Read the exercise accurately in 15 seconds.

Write the exercise accurately in 35 seconds.

After reaching this standard practise *P S Ex* 243-r & w.





















|           |  |
|-----------|--|
| picture   |   |
| broken    |   |
| driven    |   |
| drawn     |   |
| question  |   |
| common    |   |
| future    |   |
| statement |   |
| shipment  |   |
| shown     |  |

|              |  |
|--------------|--|
| judgment     |   |
| native       |   |
| moment       |   |
| written      |   |
| announcement |   |
| executive    |   |
| equipment    |   |
| offensive    |   |
| unknown      |   |
| opinion      |  |









**244 Short forms** Study and practise these short forms written with hook *ef ev*:

|   |      |            |   |        |             |
|---|------|------------|---|--------|-------------|
|  | half | <b>haf</b> |  | halves | <b>havz</b> |
|---|------|------------|---|--------|-------------|

**245 Contractions** Study and practise these 8 contractions (§ 181) and their derivatives:

|   |   |
|---|---|
|  general <b>j n</b>   |  govern, -ment <b>g v</b>    |
|  advantage <b>a j</b> |  advertise, -ment <b>adv</b> |
|  American <b>am n</b> |  America <b>am ə</b>         |
|  together <b>t g</b>  |  form <b>f m</b>             |
|  generally            |  governs, -ments             |
|  advantages           |  governor                    |
|  advantageous         |  governess                   |
|  Americans            |  governmental                |
|  Americanize          |  advertising                 |
|  altogether           |  advertiser                  |

**246 -form- derivatives** The word or syllable *form* is written uniformly by the contraction thruout a large number of derivatives. A few of the more important, to be studied and practised, are:

|  |   |
|--|---|
|  forms   |  perform |
|  formd   |  reform  |
|  forming |  uniform |
|  former  |  inform  |

**247 Reading exercise** For key see *P S Ex* 247-k.

67V - n 7. 7. m  
 ✓ 3 ( - s 2 ✓, s s s  
 1 s 6 ✓ - ✓ - m 6 1 s  
 ✓ 2 s ✓ - m - 2 ✓ 0  
 T - ✓ 2. c - h ✓ -  
 m - ✓ ✓ ✓ - m }  
 m n 2 m m y. m c -  
 ✓ 3 m - ✓ } \, m, 2.  
 (24 2)

- 1 } 1 7 m ( 2  
 m - h - 3, 6 2 h  
 h. m m - h 2 (✓  
 m 1 c 7 y - m. m  
 m " 1 s (1" m 2  
 m " 2 2 (✓" (2)

**248 Writing exercise** For key see *P S Ex 248-k*.

Men are four:

He who knows not and knows not that he knows not: He is a fool — shun him.

He who knows not and knows that he knows not: He is a child — teach him.

He who knows and knows not that he knows: He is asleep — wake him.

He who knows and knows that he knows: He is wise — follow him.

*(Arabian proverb)*

Life is a leaf of paper white  
Whereon each one of us may write  
His word or two, and then comes night. . .

Muse not which way the pen to hold,  
Luck hates the slow and loves the bold,  
Soon comes the darkness and the cold.

Greatly begin! Tho thou have time  
But for a line, be that sublime—  
Not failure, but low aim, is crime.

*(Lowell)*


**-ſən LOOPS (17)**


**249 -ſən** -ſən is much the commonest suffix of English containing more than one consonant sound. This very important syllable is exprest by a following loop, about  $\frac{1}{2}$  the normal length of a consonant stem, written with left motion on straight stems, and with like motion (inside) on curvd stems — like the final circle (§ 62).


**250 -ſən -iſən loops** A thin loop, a little less than  $\frac{1}{2}$  the length of a consonant stem, is written for -ſən (or the similar syllable -zən) when no vowel sound, or the short vowel sound i, occurs between the preceding consonant and the -ſən.

The short vowel i occurs before -ſən more often than all other short vowels combined.


direction 

commission 

reception 


provision 

**251 Other use of thin loop** The thin loop may be written when a short vowel sound other than i occurs before the -ſən, *provided that* the resulting outline does not conflict with a -ſən or -iſən loop outline.

passion 

session 

discussion 

*compare* dissection 

**252 -êſən loop** A thick loop, a little more than  $\frac{1}{2}$  the length of a consonant stem, is written for -êſən (or -êzən).


The long vowel ê occurs before -ſən more often than all other vowels and diphthongs combined.

determination 

application 


separation 

education 





generation 

occasion 

**253 Other use of thick loop** The thick loop may be written when a long vowel other than *ê*, or a diphthong, occurs before the -fæn, *provided that* the resulting outline does not conflict with an -êfæn loop outline.

motion  institution 



Where the outline would conflict with an -êfæn loop outline, the distinguishing vowel may be written between the stem and the loop.

notion  compare nation   
revolution  “ revelation 

The thick loop may be written when the short vowel *i* occurs between the preceding consonant and the -êfæn. Compare § 250.


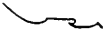


variation  radiation 

Where the outline might conflict with another thick loop outline, the first vowel may be written between the stem and the loop.

deviation  compare devotion 

**254 -yuêfæn etc** The -êfæn loop may be written on *y* or following *û* for the termination -yuêfæn. Prefer the form which preserves the form of the root word.

For interchangeable use of *yu* and *û* see § 137.

continuation  compare continue   
insinuation  “ insinuate 

Write similarly -juēſən (compare § 242).

graduation



compare graduate



**255 Loops and circle** Write the circle after any loop, for plurals etc in -z, with *like* motion on the *opposite* side of the stem — a single motion forming both loop and circle.

directions



stations



mentions



combinations



suspensions



motions



provisions



occasions



Write either loop after a circle with *like* motion on the *same* side of the stem.

conversation



sensations



When the root word ends with stem s or z, write the loop on the stem, rather than writing circle and loop. Compare § 254.

supposition



compare suppose



**256 Loops and -ed tick** The -ed tick (§ 191) may be written following a loop for the suffix -d (compare § 193).

mentiond



fashiond



commissiond



conditiond











But stem d may be written instead when more convenient.

positiond  occasiond 





**257 Loops on half-length stems** The thick loop may be written on *ent*, *end* or *-ment*, a little less than the full length of these stems.

After these sounds -ſən never, and -iſən very rarely, occurs.





|                 |   |                 |   |
|-----------------|---|-----------------|---|
| plantation      |  | foundations     |  |
| presentation    |  | experimentation |  |
| representations |  | ornamentation   |  |

**258 Medial loops** Semi-finally or medially either loop may be written when any short unstress vowel (usually *et*) occurs between the *ef* and the *en*.

-s after a loop should usually be written with stem s, reserving the circle for plurals etc in -z.


|          |   |              |   |
|----------|---|--------------|---|
| patient  |   | deficiency   |   |
| patience |  | sufficiently |  |

A variable stem following a loop should preferably be written in the direction which will not cross the preceding stem.


|             |   |               |   |
|-------------|---|---------------|---|
| dictionary  |  | commissioner  |  |
| exceptional |  | apportionment |  |

But a variable stem may be written crossing the preceding stem if the opposite direction would obscure the loop.


additional 


provisional 


intentional 

proportional 

**259 -zən** While the combination -zən may be written by the loop, following consonant, **i**, or **ē** sounds (§ 250, 252), it is well to use the stem sign, stem *ez* - hook *en*, for the heavy consonant sound whenever it will give equally facile outlines.


decision 


conclusion 

precision 

illusion 

Where the loop is written for -zən, a preceding vowel other than **i** or **ē** must show between the stem and the loop.

fusion 

confusion 


**260 Other stem signs** -ʒən cannot, of course, be written by a following loop when not preceded by a consonant stem, and may advantageously be written by the stem sign, stem *ef* - hook *en*, in a few other cases.


shunt 

conscience 


See also *shun* and *ocean*, § 237.

The stem signs *ef-en* and *eʃ-en* may be written for *eʃ-en* and *ej-en*, just as *ef* and *eʃ* are written for *eʃ* and *ej*. Compare § 99.

luncheon 

intelligence 


engine 


indulgent 

See also *engineer*, § 237.


**261 Consonant omission** **p** is omitted in writing the combination -mpʃən.

Note that this **p** is not part of either root or suffix.

redemption 

assumption 

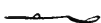
In a very few outlines such as *consumption* or *wholesome* the medial circle assumes the form of a loop. These forms are so few and so characteristic that they will cause no confusion. See also § 300.


consumption 

wholesome 

**k** is omitted in the combination -ŋkʃən.


The combination -ŋʃən does not occur in English.


distinction 

sanction 


**ek** is omitted in the combination -jekʃən


-jʃən never, and -jiʃən very rarely, occurs in English.

projection 

rejection 

**ik** is omitted in the combination -fikēsən.

gratification 





















verification 

**262 Word exercise** Practise these 20 words till you can —









Read the exercise accurately in 15 seconds.

Write the exercise accurately in 30 seconds.











After reaching this standard practise *P S Ex* 262-r & w.

|                |   |                |   |
|----------------|---|----------------|---|
| position       |    | administration |    |
| transportation |    | addition       |    |
| conditions     |    | action         |    |
| construction   |    | efficiency     |    |
| cooperation    |    | information    |    |
| situation      |   | imagination    |    |
| national       |  | election       |  |
| nations        |  | operation      |  |
| relations      |  | objection      |  |
| attention      |  | organization   |  |

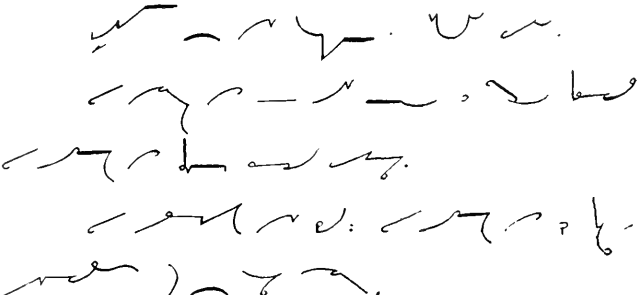
**263 Contractions** Study and practise these 8 contractions and their derivatives:

|  |                           |              |   |             |                |
|--|---------------------------|--------------|---|-------------|----------------|
|  | association               | <b>as n</b>  |  | company     | <b>ko</b> (Co) |
|  | significant,-ance         | <b>sig</b>   |  | language    | <b>lan</b>     |
|  | <sup>1</sup> circumstance | <b>s rk</b>  |  | probable    | <b>pr bl</b>   |
|  | <sup>2</sup> particular   | <b>p l r</b> |  | opportunity | <b>op ti</b>   |

<sup>1</sup> See § 162.    <sup>2</sup> See § 225.

|  |               |   |               |
|--|---------------|---|---------------|
|  | associations  |  | companies     |
|  | significantly |  | languages     |
|  | circumstances |  | probably      |
|  | particulars   |  | probability   |
|  | particularly  |  | opportunities |

**264 Reading exercise**    For key see *P S Ex*  
264-k.



a ( v a ( 2 , b , 7  
 w 2 - 3 : ) 4 2 a r ; b -  
 ( 7 ) ( w r r .  
 4 f e - 2 } r , b , r  
 w : b u n e r r a r , r  
 7 7 2 .  
 2 w - 2 u 2 r , -  
 r r : - w - w , r , r 1 2  
 ( 5 23 )

**265 Writing exercise** For key see *P S Ex*  
265-k.

I will lift up mine eyes unto the hills, from whence cometh my help.

My help cometh from the Lord, which made heaven and earth.

He will not suffer thy foot to be moved: he that keepeth thee will not slumber.

Behold, he that keepeth Israel shall neither slumber nor sleep.

The Lord is thy keeper: the Lord is thy shade upon thy right hand.

The sun shall not smite thee by day, nor the moon by night.

The Lord shall preserve thee from all evil: he shall preserve thy soul.

The Lord shall preserve thy going out and thy coming in from this time forth, and even for evermore.

(*Psalm 121*)

## PART 3 REVIEW (18)

**266 Review** Systematic and thoro review of Part 3 will be of the greatest possible value at this time, before proceeding to Part 4, which is largely an extension and application of principles which you have already studied.

As a preliminary step, reread Part 1, and restudy the basic alfabet review, § 143-158, with as much restudy of Part 2 as you find necessary to make your review effective.

The 20 sections following summarize systematically the contents of Part 3. Study each section in turn as directed by § 144.

**267 Consonant compounds and combinations** Review the fundamental definition of consonant difthongs, § 108.

For convenient distinction, consonant sequences which are separated by a vowel sound (pær, ntær, sæn, etc) are referd to as consonant combinations.

**268 Circle compounds and combinations**  
Review —

Compounds, § 161, 163.

Combinations, § 162, 164-165, 174-175.

**269 Length compounds and combinations**

Review —

Compounds, § 187-190.

Combinations, § 192, (195), 239.

**270 Preceding hook compounds and combinations** Review —

Compounds, § 200-207, (213), 217-221.

Combinations, § 222-225, (231).

**271 Following hook combinations** Review § 236-238, 240, 259-260.**272 Following loop combinations** Review § 249-259, 261.**273 General** Review —

Circle and hook penmanship, § 166. Medial circle joinings, § 173. Hook joinings, § 208-210.

Apostrophe words, § 229. *tü* and *çu*, § 242. Consonant omission, § 261.**274 Affixes** Review § 176, and —

Prefixes, § 177-178, 226.

Suffixes, § 179, 191, 193, 211, 227-228, 241.

**275 Word exercises** Review all word exercises in text and *P S Exercises*, writing each from dictation at the rate of 40 words per minute. Word exercise sections are: § 167, 180, 194, 212, 230, 243, 262.



Review similarly the shorthand outlines of all text sections of Part 3.

**276 Wordsigns** The 42 wordsigns of *P S* make up over  $\frac{1}{3}$  of all your writing. Do not be satisfied with less than absolute mastery of these few signs. Be sure to reach the minimum standards set in the next section. Review first thoroly the 12 wordsigns introduced in Part 3: § 195, 213, 231. Review similarly the compounds, derivatives, and short forms of § 168–169, 196, 232, 244.

**277 Wordsign review chart** Test and perfect your knowledge of the wordsigns by use of the review chart on page 148 as directed in § 148, page 79. Give equal attention to reading and writing drills. Continue practise with this chart till you can *read* or *write* the 42 signs *accurately, in any order*, in not more than 25 seconds.

**278 Contractions** The few contractions of *P S* are all useful abbreviations for general use. Review thoroly § 181–183, 245–246, 263.

**279 Contraction review chart** Test and perfect your knowledge of the contractions by use of the review chart on page 150 as directed in § 148. Give equal attention to reading and writing drills. Continue practise till you can *read* the 24 contractions accurately in any order in 15 seconds and *write* them accurately in any order in 25 seconds.

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 1 | - | / | . | / | / |
| — | o | — | — | ✓ | . |
| o | u | / | ( |   | 7 |
| — | — | \ | \ | ) | ) |
| ✓ | ✓ |   | └ | ( | s |
| — | — |   | ( | ( | — |
| ) | ( | ) | — | ✓ | ✓ |

**280 Frases** Review thoughtfully the general principles of frasing, § 117. In *PS* you should frase too little rather than too much, but you will find that the limited amount of frasing which is suggested is of great value.

























Review thoroly § 82, 104, 118, 140, of Part 2, and § 170, 184, 197, 214, 233, of Part 3.

|           |           |       |      |       |       |
|-----------|-----------|-------|------|-------|-------|
| the       | and       | of    | all  | are   | will  |
| is<br>his | as<br>has | to    | do   | you   | who   |
| in        | have      | may   | they | up    | which |
| no        | so        | go    | can  | for   | very  |
| we        | he        | be    | she  | than  | any   |
| not       | had       | but   | that | thing | tell  |
| from      | thru      | every | only | your  | well  |

**281 Reading and writing exercises** Review all reading and writing exercises, rewriting each from dictation at least once, and reading back your notes, as directed by § 89.

Reading exercise sections are: § 171, 185, 198, 215, 234, 247, 264.

Writing exercise sections are: § 172, 186, 199, 216, 235, 248, 265.

|   |   |   |   |   |   |
|---|---|---|---|---|---|
|  |  |  |  |  |  |
|  |  |  |  |  |  |
|  |  |  |  |  |  |
|  |  |  |  |  |  |

|                   |                 |                     |                             |                   |                  |
|-------------------|-----------------|---------------------|-----------------------------|-------------------|------------------|
| manufac-<br>ture  | depart-<br>ment | important,<br>-ance | different,<br>-ence         | satisfac-<br>tory | satisfy          |
| account           | standard        | general             | govern,<br>-ment            | American          | America          |
| together          | form            | advantage           | advertise,<br>-ment         | associa-<br>tion  | company          |
| circum-<br>stance | probable        | language            | signifi-<br>cant,<br>-cance | particu-<br>lar   | oppor-<br>tunity |



**283 Writing exercise** For key see *P S Ex* 283-k.

In all the changes to which you may be invited, remember that time and habit are at least as necessary to fix the true character of governments as of other human institutions; that experience is the surest standard by which to test the real tendency of the existing constitution of a country; that facility in changes, upon the credit of mere hypothesis and opinion, exposes to perpetual change, from the endless variety of hypothesis and opinion; and remember especially that for the efficient management of your common interests, in a country so extensive as ours, a government of as much vigor as is consistent with the perfect security of liberty is indispensable. Liberty itself will find in such a government, with powers properly distributed and adjusted, its surest guardian.

*(Washington — Farewell address)*

**284 Read shorthand** No practise will do more to improve the speed and accuracy of your shorthand writing than will the reading of well-written shorthand.

The writing test of § 285 will prove to you that you can already write shorthand much faster than you can think it (that is, think of the right outlines for new matter). Reading accurate shorthand increases the size and readiness of your shorthand vocabulary.

Altho *P S Reader Nr 1* (Rip Van Winkle) is based on the complete *P S* text, you may begin to read it at this time, for the few outlines in it which are influenced by Part 4 will be, in most cases, self-explanatory in reading. It will be well to read 6 or 8 pages of the Reader in connection

with each of the 6 divisions of Part 4, so as to complete the reading by about the time that you finish your study of the text.

Until you can read this shorthand accurately, with good expression, at the rate of at least 100 words per minute ( $1\frac{1}{2}$  minutes per page, or about an hour for *P S* Reader Nr 1), repeated practise will be valuable. If your natural rate of reading, aloud, for common print, is as much as 150 words per minute, you should be able to read this shorthand at that rate, or about a page a minute.

*P S* Reader Nr 1 offers also the most valuable supplementary dictation practise. Use one or more pages at a time, as directed in § 85, 89 for reading exercises.

**285 Write shorthand** The way to learn to write shorthand is to write shorthand. No book knowledge, however thoro, can take the place of personal familiarity gained by personal use. (Re-read § 158.)

From now on you may begin to write *P S* for general personal use without the help of longhand words. Do not, however, delay or discontinue your study of Part 4, which contains just the material which makes the difference between poor and good shorthand writing.

You should be able by this time, if you have studied systematically as directed Parts 1 2 3, to write new matter in *P S* at somewhat better than your best longhand speed, and to write practised matter at not less than double your longhand

speed. Further practise and the experience of personal use will materially increase both of these speeds by the time you have finished your study of the text. Test and record your present writing speed by means of the interlined writing test of *P S Ex 285-t*.

This test gives on each 4 lines a line of print, the same words in shorthand, and 2 blank lines below. Use the test as follows —

**1** Write the shorthand on the first blank line, with no previous practise, as rapidly as you can form neat, legible outlines, writing for just 60 seconds. Count the words written (the last word of each print line is numbered) to determine your writing speed in words per minute. **2** Practise the whole 10 lines of the test in your practise book, from dictation or otherwise, till you feel that you have mastered them thoroly. **3** Write the shorthand again on the second blank line, writing as rapidly as you can form accurate outlines, for just 60 seconds. This will give your present words per minute speed on practist matter.

From now on ***use your shorthand.***



## Part 4

### *Extension and applications*

#### **PREFIXES    INFLECTIONAL ENDINGS    (19)**

**291    Root words and affixes**    English contains many prefixes or initial syllables, and many suffixes or final syllables, of common occurrence. Such affixes range all the way from simple inflectional endings thru ordinary prefixes and suffixes which form derivative words to compound words, with or without a hyphen.

Ease and speed of writing, and ease and certainty of reading, demand that so far as possible —

a    Root words shall be written uniformly, before or after their various affixes,

b    Affixes shall be written uniformly, before or after the various root words.

Almost the only exceptions to this practise in *P S* are those cases where a vowel which is initial or final in a root or affix becomes medial in a derivative and may be omitted; or where an initial or final stem *s* or *z* becomes medial and may be written by the circle.

however



compare ever

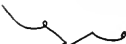
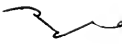




truth



“ true



|              |   |                |          |   |
|--------------|---|----------------|----------|---|
| consequence  |  | <i>compare</i> | sequence |  |
| businesslike |  | "              | business |  |







As most prefixes and suffixes are written in *P S* by regular application of general principles, only one or two illustrations of each will be given in the following sections. Additional examples will be found in the preceding sections referred to.

**292 Commonest prefixes** 10 of the commonest prefixes of English are —

*be-de-re-* (§ 177), pronounced bi-di-ri-.

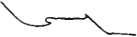





|          |   |           |   |
|----------|---|-----------|---|
| below    |  | repay     |  |
| decrease |  | represent |  |

*in-* or *im-* (§ 178), *en-* or *em-*, *un-* (§ 112), pronounced in-(im-), en-(em-), un-.

|          |   |             |   |
|----------|---|-------------|---|
| indirect |    | enlist      |    |
| inside   |    | embrace     |    |
| impress  |  | unnecessary |  |

Before *tr* (*introduce* — § 294) or *ses* (*insist* — § 180) *in-* may be written in full.

*con-* or *com-* (§ 177), *dis-*, *ex-*, *per-*, pronounced kən-(kəm-), dis-, eks-(egz-), pār-.

|          |   |           |   |
|----------|---|-----------|---|
| contract |  | discharge |  |
| consent  |  | express   |  |
| compress |  | perform   |  |

**293 One-syllable prefixes** Other common one-syllable prefixes are —

*pre-*, *ad-*, *sub-*, *mis-*, *non-*, *trans-*, pronounced usually *pri-*, *ad-*, *sub-*, *mis-*, *non-*, *trans-*.

|            |  |                  |  |
|------------|--|------------------|--|
| preserve   |  | misunderstand    |  |
| admit      |  | non-commissioned |  |
| substitute |  | transform        |  |

Note distinction between *precede* and *proceed*. Compare § 311.

|         |  |         |  |
|---------|--|---------|--|
| precede |  | proceed |  |
|---------|--|---------|--|

Note that the letter combination *adj-* is pronounced, and therefore written, *aj-*.

|        |  |           |  |
|--------|--|-----------|--|
| adjust |  | adjective |  |
|--------|--|-----------|--|

The suffix sign for *self* may be written as a prefix sign also, if desired.

|              |  |         |  |
|--------------|--|---------|--|
| self-defense |  | selfish |  |
|--------------|--|---------|--|

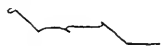
**294 Two-syllable prefixes** Common two-syllable prefixes (see also § 295) are —

*inter-*, *intr-*, *enter-*, *entr-*, *counter-*, *contr-*

|             |  |         |  |            |  |
|-------------|--|---------|--|------------|--|
| interstate  |  | compare |  | introduce  |  |
| enterprise  |  | “       |  | entrance   |  |
| countermand |  | “       |  | contradict |  |

*extr-*, *super-*, *under-*, *over-*,

extract



undersell



supervise

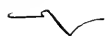


overpower



*tele-* is writtten by *tel* (§ 223 — compare § 231)

telegram



telephone



telegraph



telescope



**295 Compound prefixes** Compound prefixes, usually involving either *con-* or *in-*, are written simply by combining the separate prefixes —

inconvenient



unconditional



discontinue



unreliable



reconsider



irresistibly

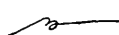


Both vowels should be written in *rein-*

reinforce













reinstate



*Remember to practise all shorthand forms at least 5 times.*

**296 Inflectional endings** By far the most important suffixes of English are the 3 commonest inflectional endings, *-s*, *-ed*, and *-ing*, which together occur much more often than all other suffixes combined. These have been covered fully in preceding sections and are merely summarized below.

-s, pronounced -s, -z, or -ez, is written always with the circle. See § 62, 72, 131, 164-165, 175.













|        |   |           |   |
|--------|---|-----------|---|
| rights |  | tries     |  |
| needs  |  | ashes     |  |
| days   |  | cities    |  |
| shows  |  | taxes     |  |
| shoes  |  | successes |  |

-ed, pronounced -t, -d, or -ed, is written —

After **s z n**, by writing -st -zd -nd. See § 188, 190.

After -nt -nd -rt -ntər -ndər -ʃən, by the -ed tick. See § 191, 193, 256.

In all other cases by stem **t** or **d**.

|         |   |          |   |
|---------|---|----------|---|
| guessed |    | entered  |    |
| pleased |    | wonderd  |    |
| turnd   |    | mentiond |    |
| printed |   | stopt    |   |
| ended   |  | seemd    |  |
| parted  |  | seated   |  |

*ing*, pronounced -ɪŋ, is written always by stem **ŋ**, usually omitting the vowel.

|         |   |          |   |
|---------|---|----------|---|
| meeting |  | showing  |  |
| caring  |  | carrying |  |



**298 Writing exercise** For key see *P S Ex* 298-k.

There can be no divided allegiance here. Any man who says he is an American, but something else also, isn't an American at all. We have room for but one flag, the American flag, and this excludes the red flag, which symbolizes all wars against liberty and civilization, just as much as it excludes any foreign flag of a nation to which we are hostile. We have room for but one language here, and that is the English language, for we intend to see that the crucible turns our people out as Americans of American nationality, and not as dwellers in a polyglot boarding house; and we have room for but one soul loyalty, and that is loyalty to the American people. (*Theodore Roosevelt*)

Self-reverence, self-knowledge, self-control,  
These three alone lead life to sovereign power. (*Tennyson*)

## SUFFIXES (20)

**299 Suffix review** The following important suffixes (except *-ous*) have been presented and sufficiently discust in the sections referd to, which give numerous additional examples.

The italic type in this section and the 3 following gives the commonest spelling of each suffix. Suffix groups are arranged in order of relative importance.

*-tion, (-cian, etc), § 249-261*

description



omission



division



relation











revolution





modification



*-en*, § 98, 236written lessen shorten lengthen *-ment*, § 239; *-mend*, § 238statement adjournment judgment recommend *-tive*, *-ive*, § 241native inventive objective excessive *-ful*, § 224useful fearful youthful playful *-self*, *-selves* § 228, (293)himself themselves *-form*, § 245, 246

This is more often a root than a suffix, but may be used freely in any combination.

multiform misinformation 



-ous; -ious, § 179; -ius, § 164; -tious (-cious, etc), § 211

dangerous



compare dangers

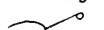


serious



"

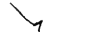
series



genius



cautious



-ipal, -ital, -ical, § 227

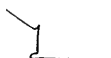
municipal



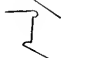
practical



capital

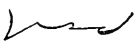


typical



-ture, § 242

furniture



adventure



*Remember to practise all shorthand forms at least 5 times.*

**300 Other common suffixes** The following important suffixes (except *-ship*) have been written without comment in the preceding parts of the text, as they are written by regular application of general rules.

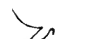
The groups are arranged in order of relative importance.

-ly, -y

certainly



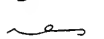
surely



nearly



honesty



simply



handy



-er, -est

cheaper

finer

teacher

finest

-ant (-ent), -ance (-ence), -ness

assistant

assistance

excellent

happiness

defense

compare

deafness

-al, -ble, -bly, -bility

personal

valuable

central

visibly

liable

nobility

-man, -men

workman

workmen

lineman

linemen

<sup>1</sup> salesman<sup>1</sup> salesmen<sup>1</sup> See § 261, note on *consumption* and *wholesome*.

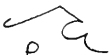





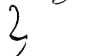


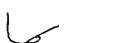
-ship

friendship

scholarship

**301 Compound suffixes** Write compound suffixes simply by combining the separate suffixes.













With regard to medial vowels or circles see § 291.

|                           |   |                        |   |
|---------------------------|---|------------------------|---|
| workmanship               |  | unwillingness          |  |
| suspiciously              |  | consciousness          |  |
| actively                  |  | carefully              |  |
| friendliness              |  | helplessness           |  |
| <sup>1</sup> instrumental |  | <sup>2</sup> pensioner |  |

<sup>1</sup> See § 239.





































<sup>2</sup> See § 258.

**302 Final circle** The circle may always be written after any suffix for plurals etc in -s -z or -ez.

|            |   |              |   |
|------------|---|--------------|---|
| divisions  |    | adventures   |    |
| shortens   |    | teachers     |    |
| statements |   | assistants   |   |
| natives    |  | valuables    |  |
| geniuses   |  | salesmen's   |  |
| capitals   |  | scholarships |  |

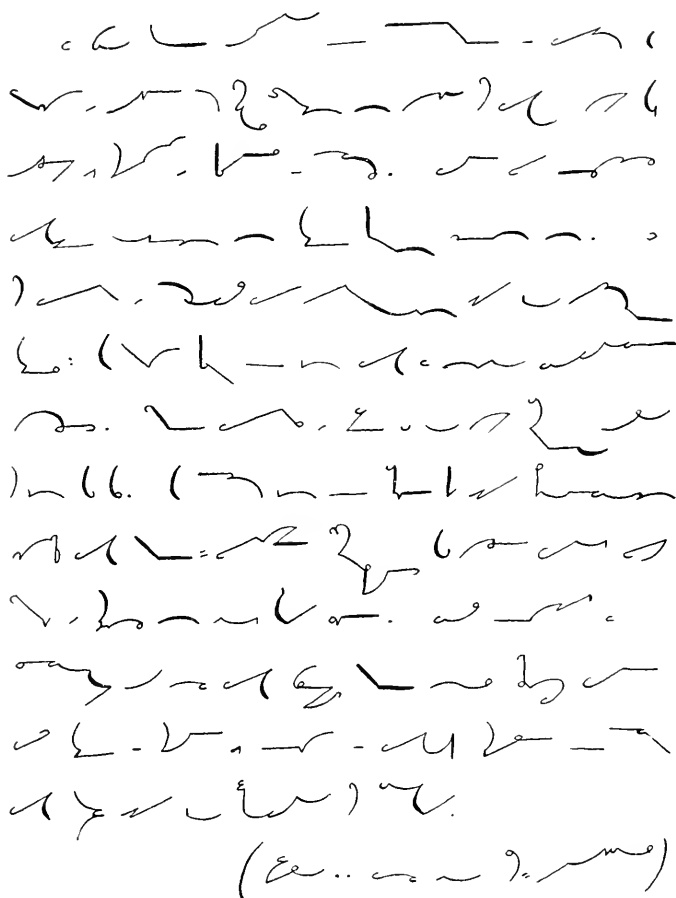
**303 Other suffixes** Study and practise the examples following, which illustrate various suffixes calling for no special comment.

These examples are arranged in fonetic order by their last sounds (riming dictionary order).

|            |   |                |   |
|------------|---|----------------|---|
| thruout    |    | transformation |    |
| forward    |    | everyone       |    |
| manhood    |    | criticism      |    |
| artistic   |    | mechanism      |    |
| homelike   |    | freedom        |    |
| width      |    | inventor       |    |
| cometh     |    | longer         |    |
| growth     |    | whoever        |    |
| herewith   |    | safety         |    |
| useless    |    | reality        |    |
| careless   |    | customary      |    |
| justice    |    | machinery      |    |
| references |   | formerly       |   |
| realize    |  | readily        |  |
| likewise   |  | luckily        |  |
| feverish   |  | successfully   |  |
| foolish    |  | notify         |  |
| personage  |  | verify         |  |

For key see *P S Ex*

304-k.



### 305 Writing exercise For key see *P S Ex* 305-k.

There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better, for worse, as his portion; that tho the wide universe is full of good, no kernel of nourishing corn can come to him but thru his toil bestowd on that plot of ground which is given to him to till. The power which resides in him is new to nature, and none but himself knows what that is which he can do, nor does he know until he has tried. . . .

Trust thyself: every heart vibrates to that iron string. Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events. Great men have always done this. . . .

(Emerson—*Essay on self-reliance*)











## OUTLINE FORMATION (21)

**306 Outline formation** 3 general laws of outline formation underlie facility, or ease and speed of writing, and legibility, or ease and certainty of reading. They are —

- 1 Like motion
- 2 Acute angles or none
- 3 Forward motion or lineality

Usually 2 of these principles, and often all 3, will be in harmony in determining a particular outline. In so far as they conflict, their relative importance is usually in the order given.

**307 Like motion** *Like motion* dictates such outlines as

|        |   |            |   |
|--------|---|------------|---|
| sell   |  | <i>not</i> |  |
| less   |  | <i>not</i> |  |
| man    |  | <i>not</i> |  |
| lack   |  | <i>not</i> |  |
| weekly |  | <i>not</i> |  |

Prove to yourself the importance of like motion by this simple experiment. See how many small circles (4 to 6 inches in diameter) you can make in the air with your finger in 10 seconds *with like motion*. Perhaps 40? Now see how many similar circles you can make in 10 seconds *with right and left motion alternately*. Perhaps 20?

Use of *ef* or *ez* for *eg* or *ej* after **n** (§ 99, 260) is for the sake of like motion.

|       |   |        |   |
|-------|---|--------|---|
| lunch |  | engine |  |
|-------|---|--------|---|

Hook **n** is written on **ç**, **j**, or *mê* (§ 237-238) chiefly for the sake of like motion.

|          |  |          |  |
|----------|--|----------|--|
| religion |  | specimen |  |
|----------|--|----------|--|

The greatest usefulness of the *medial* circle is in securing like motion.

|        |   |          |   |
|--------|---|----------|---|
| lesson |  | disloyal |  |
| result |  | recent   |  |

Like motion is much less important between stems and small hooks than between stem and

stem. Forward motion or lineality is therefore considered more important in such outlines as

leader 

lean 

leave 

league 

**308 Acute angles or none** *Acute angles or none* dictates such outlines as

box 

not 

utter 

not 

large 

not 

required 


not 

whistle 

not 



It is in general undesirable to join 3 stems in succession without angle. To avoid this an otherwise unnecessary vowel may be inserted.

conceal 

unsalable 

**309 Forward motion or lineality** *Forward motion or lineality* dictates such outlines as

taller  rather than 

delightful  “ 

tolerable  “ 

**310 m r l** Practical use of the variable stems is simplified by considering the upward forms, *mê rê, lê*, as the normal and regular forms,









to be written in the absence of specific reason to the contrary. The principal reasons for writing *mî rî lî* are —

*mî* Like motion indicates *mî* before or after **n** or **ŋ** (sometimes after *un-*); less definitely before **a** & **ɑ**, or after **e** & **ê**. Acute angles or none indicates *mî* before **au**.

|             |   |          |   |
|-------------|---|----------|---|
| men         |  | aiming   |  |
| name        |  | manner   |  |
| unmelodious |  | mountain |  |

*rî* Acute angles or none indicates *rî* after **n** or **ŋ**, or before or after **t** or **d**, **u** or **û**.

|        |   |        |   |
|--------|---|--------|---|
| dinner |  | ladder |  |
| singer |  | poor   |  |
| return |  | ruin   |  |







But forward motion or lineality sometimes overrules this preference.

|        |   |              |   |
|--------|---|--------------|---|
| hardly |  | unreasonable |  |
|--------|---|--------------|---|

To preserve the form of a root word (see § 291), **r** for the prefix syllable *re-* is often written downward.

|          |   |         |   |
|----------|---|---------|---|
| remember |  | rewrite |  |
| reread   |  | reload  |  |

*lî* Like motion indicates *lî* before or after **s** or **z**, or after *mê*; less definitely before or after **i** or **î**.

|          |   |             |   |
|----------|---|-------------|---|
| wisely   |  | illustrious |  |
| wireless |  | listen      |  |
| timely   |  | limit       |  |

But the preference for *lî* before **i** is often overruled where a left motion stem precedes the suffix *-ly* or *-y*. (See § 307, last paragraph.)



















|           |   |         |   |
|-----------|---|---------|---|
| partially |  | earthly |  |
|-----------|---|---------|---|

The variable ticks, **o** & **ô**, take always the opposite direction to an adjoining **r**; often the same direction with an adjoining **m** or **l**.



|          |  |        |  |
|----------|--|--------|--|
| organize |   | almost |   |
| ordinary |  | law    |  |

Don't try to *memorize* these statements as "rules." Try, rather, simply to understand them as common sense applied.


**311 Vowel implication** The principle of like motion may be used to imply an omitted hook vowel before or after a variable stem by writing the stem as tho the omitted hook vowel were to be inserted. For example:

|                                   |   |                                      |   |
|-----------------------------------|---|--------------------------------------|---|
| <sup>1</sup> list                 |  | which if written<br>in full would be |  |
| last                              |  | "                                    |  |
| <sup>2</sup> same                 |  | "                                    |  |
| military                          |  | "                                    |  |
| <sup>3</sup> malady               |  | "                                    |  |
| <sup>4</sup> marriage             |  | "                                    |  |
| mark                              |  | "                                    |  |
| <sup>1</sup> Compare <i>least</i> |  | <sup>3</sup> Compare <i>melody</i>   |  |
| <sup>2</sup> Compare <i>some</i>  |  | <sup>4</sup> Compare <i>merry</i>    |  |

Similarly, of 2 different vowels occurring between the same consonants, the less easily written may be consistently omitted.

think  compare thank 

o (as well as u) is usually omitted after p (or b), especially in the combination poz.

suppose       reposing   
 pause       disposition   
 appease       interposed 

**312 Natural distortions** In a few combinations the normal form of some signs is distorted for the benefit of ease and speed of writing without interfering with ease and certainty of reading. The commonest examples of such distortion are

the vowel hooks (§ 44-46) and the preceding hooks of compound signs (§ 208).

In addition to these, the curvature of right diagonal curvd stems is often somewhat flattend.

|         |   |         |   |
|---------|---|---------|---|
| form    |  | ailment |  |
| you are |  | late    |  |

When **a** is written before **mî**, for the neutral vowel **ə** (§ 113), it may be allowd to assume the **e** position.





This will never confuse with **e** or **ê**, for the only outlines at all similar are *aiming* (§ 310) and *among*, which are quite different parts of speech.

|       |   |        |   |
|-------|---|--------|---|
| among |  | amount |  |
|-------|---|--------|---|

See also *American* and *America*, § 244.

In the syllable **f a r**, and the compound word *everyone*, a hook is allowd to join both preceding and following stems without angle (compare *phase*, § 60, *delicious*, § 211, etc).

**f a r** is irregular in that the following stem is a simple straight stem.





















|        |   |                |          |   |
|--------|---|----------------|----------|---|
| fair   |  | <i>compare</i> | far      |  |
| unfair |  |                | everyone |  |

**313 Retouching notes** *It is never necessary to disjoin any fonetic sign, consonant, vowel, or diacritic, to express exactly and in full any word of English — a unique achievment of Personal Shorthand. It*

is, however, sometimes convenient or desirable to write a vowel or a diacritic disjoind, as an after-thought; either in the ordinary course of writing, or more often in reading over hasty notes which are to be preserv'd or to be read by someone else. For this purpose any vowel or difthong *may* be written disjoind according to one simple rule:

A vowel written to the left of an up or down stem or above a horizontal stem is read *before* the stem.

A vowel written to the right of an up or down stem or below a horizontal stem is read *after* the stem.

|      |   |   |   |      |   |   |   |
|------|---|---|---|------|---|---|---|
| ape  |  | = |  | pay  |  | = |  |
| act  |  | = |  | cat  |  | = |  |
| eat  |  | = |  | tea  |  | = |  |
| park |  | = |  | ripe |  | = |  |
| moon |  | = |  | sail |  | = |  |

Compare the ease of writing, and of reading, the disjoind and the joind forms!

Similarly, in retouching notes, a dot may be written beside any light sign to show that it should have been written heavy; or a small cross beside any heavy sign to show that it should have been written light.

|      |   |      |   |
|------|---|------|---|
| dare |  | call |  |
| seen |  | hull |  |



**315 Writing exercise** For key see *P S Ex*  
315-k.

It isn't enough to be all right in this world; you've got to look all right as well, because  $\frac{2}{3}$  of success is making people think you are all right. So you have to be governd by general rules even tho you may be an exception.

Some men think that rules should be made of cast iron; I believe that they should be made of rubber, so that they can be stretcht to fit any particular case and then spring back into shape again. The really important part of a rule is the exception to it.

There's a vast difference between having a carload of miscellaneous facts sloshing around loose in your head and getting all mixt up in transit, and carrying the same assortment properly boxt and crated for convenient handling and immediate delivery.

I want to impress on you the importance of deciding promptly. The man who can make up his mind quick makes up other people's minds for them. (*Lorimer*)

**NUMBERS DATES TITLES PROPER NAMES**  
(22)

**316 Numbers** Arabic numerals and the decimal system of notation are in themselves a system of shorthand, specialized to deal with numbers just as *P S* deals with words. Numbers, except *one* and *two* and round numbers, should usually be written with figures.

Compare the ease of writing, and of reading, *seven hundred and eighty-nine* (29 signs and spaces) and 789 (3 signs).

Numbers of less than 3 figures occurring in the





**318 Ordinals** Ordinal numbers may be distinguished when desired by the shorthand signs

— — ( , written on a line with the top of the figures.

21st 21<sup>—</sup> 22d 22<sup>—</sup> 23d 23<sup>—</sup> 24th 24<sup>(</sup>  
11th 11<sup>(</sup> 42d 42<sup>—</sup> 81st 81<sup>—</sup> 125th 125<sup>(</sup>

Dates (§ 320) and numberd streets should be written in shorthand (and in longhand) with cardinal numbers.

**319 Number abbreviations** When immediately preceded by figures or other numerals the following abbreviations may be used:

|         |   |            |   |
|---------|---|------------|---|
| dollar  | — | minute,—s  | ↗ |
| dollars | — | second,—s  | ↘ |
| cent    | c | foot, feet | ) |
| cents   | c | inch,—es   | ↗ |

The word *number* and its derivatives may be similarly abbreviated:

|        |   |         |   |
|--------|---|---------|---|
| number | ↗ | numberd | ↗ |
|--------|---|---------|---|

**320 Dates** L B (Library Bureau) dates are simplest and best for longhand. P S conforms to their legible and logical order.

The longhand abbreviations for the 12 months are:

Ja F Mr Ap My Je Jl Ag S O N D,

written between the day and the year in logical order. The letters occurring between the figures eliminate all necessity for punctuation. Only the last 2 figures of 20th century years need be written.

4 J1 1776    3 S 1887    11 N 18    23 Je 21

Never use, in longhand or shorthand, the awkward and illegible "number dates" still common in many offices. They are often ambiguous (usage is divided as to whether 3-9 is to be read "third of September" or "March ninth"), always awkward, and average longer to write than the explicit and obvious L B dates.

The shorthand abbreviations for the 12 months are:

written between the day and the year as in the L B dates.

4 J 1776    3 S 1887    11 N 18    23 D 21

Days of the week are written in full with the forms in the left-hand columns below. As part of a complete date the short forms of the right-hand columns may be used.

Sunday      

Monday      

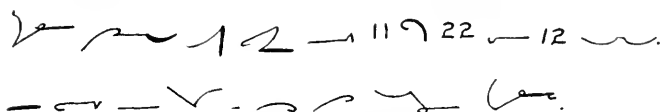
Thursday      

Tuesday      

Friday      

Wednesday      

Saturday



**321 Titles** When immediately followed by a proper name familiar titles may be abbreviated as in longhand

|                  |  |                   |  |      |  |     |  |
|------------------|--|-------------------|--|------|--|-----|--|
| <sup>1</sup> Mr  |  | <sup>2</sup> Prof |  | Lt   |  | Gen |  |
| <sup>1</sup> Mrs |  | <sup>2</sup> Rev  |  | Capt |  | Com |  |
| Miss             |  | <sup>2</sup> Gov  |  | Maj  |  | Sen |  |
| Dr               |  | Pres              |  | Col  |  | Rep |  |

<sup>1</sup> See § 225. <sup>2</sup> See § 240.

Note these 2 forms. Compare § 300.


gentleman gentlemen

**322 Initials** Initials must be written legibly. Write them in shorthand — *P S* is more legible than the average longhand.

Consonant initials except *c q x* are written by the corresponding consonant stems. Vowel initials and *c* are written by their *a b c* names, *q* and *x* by their fonetic equivalents.

|   |  |   |  |   |  |   |  |
|---|--|---|--|---|--|---|--|
| A |  | B |  | C |  | D |  |
| E |  | F |  | G |  | H |  |
| I |  | J |  | K |  | L |  |
| M |  | N |  | O |  | P |  |
| Q |  | R |  | S |  | T |  |
| U |  | V |  | W |  | X |  |
| Y |  | Z |  |   |  |   |  |


Writers who prefer, from sad experience with other shorthand systems, to write initials in longhand, should write them always with small letters and joind together.

H White  G W Black 

Nowhere, in shorthand or longhand, is there need for a period following initials.

**323 Proper names** Proper names, whether of persons or places, should be written with unusual care and fulness, rarely omitting even medial vowels (except **ə**) except in familiar names of common occurence. Write them *in shorthand*, however. There is but one reason or excuse for ever writing a proper name, or any other word, in longhand instead of *P S*, and that is to record an unusual or unfamiliar spelling.


The commonest personal names in which medial vowels other than **ə** are omitted are:

|        |  |           |  |
|--------|--|-----------|--|
| George |   | Elizabeth |  |
| Henry  |  | Helen     |  |

Note forms for

|        |   |         |   |
|--------|---|---------|---|
| Thomas |  | William |  |
|--------|---|---------|---|

The guttural sound usually speld *ch*, which does not occur in English, may be distingisht from *k* in foreign names by a light tick thru stem *kf*;

|      |   |      |   |
|------|---|------|---|
| Loch |  | Bach |  |
|------|---|------|---|

Place names should be written in full or, in addresses, by transliteration of recognized abbreviations.





Cal  Ill  N Y  Pa 

Note these 2 abbreviations for general use:

United States  United States of America 

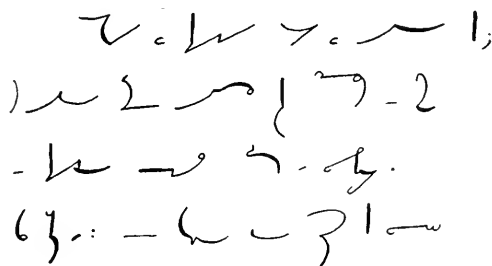
Compare U S and U S A, § 327

When immediately preceded by a proper name or number, the familiar abbreviations for *street* *avenue* *road* *place* may be written

street <sup>1</sup> (St)  road (Rd)   
avenue (Av)  place (Pl) 

<sup>1</sup>Written str instead of st to distinguish unmistakably from -st written for ordinal numbers.

**324 Reading Exercise** For key see *P S Ex* 324-k.





In life's small things be resolute and great  
To keep thy muscle traind: know'st thou when Fate  
Thy measure takes, or when she'll say to thee  
"I find thee worthy: do this deed for me"? (*Lowell*)

If a man can write a better book, preach a better sermon, or make a better mousetrap than his neighbor, tho he build his house in the woods the world will make a beaten path to his door. (*Elbert Hubbard*)

## NONCE FORMS      NEW OUTLINES      (23)

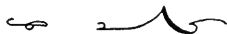
**326 Nonce forms**      A long word, or frase, ordinarily very infrequent will sometimes occur repeatedly in a particular piece of writing. Typical examples of such occurence are technical or scientific terms in a lecture or college course, or proper names in a particular correspondence. Such cases should be written by a special temporary personal abbreviation, known as a *nonce form* because used only for a particular occasion or for the nonce.

Nonce forms should always be keyd, at their first occurence and also at the beginning of the particular notes in which they are used, by writing with them in fully written shorthand (or to record an unusual or unfamiliar spelling, in longhand) the word or frase which they represent.

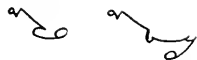
Principles may be irregularly applied, or general rules violated, in a properly keyd nonce form. Typical examples, with the appropriate full form key for each, are —

In notes of a psychology lecture

intelligence



psycho-analysis



In notes of a calculus course

infinitesimal



differentiate

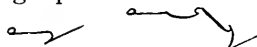


In shorthand work

shorthand



stenographer



Never use nonce forms except in the appropriate notes in which they are properly keyed.

The breve dot (§ 327) and intersection (§ 328) are of particular value in devising nonce forms.

**327 Breve dot** Unfonetic abbreviations taken from longhand practise, especially those consisting of the initial letters of words, may be distinguished by a light dot, the breve dot, immediately following the end of the last sign — corresponding to the conventional use of a period after longhand abbreviations. The breve dot may be used similarly following nonce forms (§ 326), which may safely be made much shorter if the breve dot is used.

Do not overwork this useful device as a substitute for writing legible shorthand. Its legitimate use is for *familiar* unfonetic abbreviations or *extraordinary* personal use.



|                             |  |                                      |  |
|-----------------------------|--|--------------------------------------|--|
| f o b<br>(free on board)    |  | N E A (National<br>Education Ass'n)  |  |
| c o d<br>(cash on delivery) |  | S S B (Simplified<br>Spelling Board) |  |
| A B<br>(Bachelor of Arts)   |  | <sup>1</sup> U S                     |  |
| L I D<br>(Doctor of Laws)   |  | <sup>1</sup> U S A                   |  |

<sup>1</sup>Compare *United States*, *United States of America* (§ 323).

The plural or possessive of any form written with the breve dot may be express by writing the small circle in place of the breve dot.

lexicographer lexicographers

**328 Intersection** Phrases, especially proper names, of frequent occurrence in your own writing may be given brief yet distinctive outlines by intersection — writing one stroke thru another. A second stroke which will not intersect the first distinctly because they are parallel may be written very close to the first stroke, a little below and to the right. Use intersected forms only for phrases of frequent occurrence in your own writing. Typical examples are:

|                      |  |                          |  |
|----------------------|--|--------------------------|--|
| New York Central Rr  |  | accounts payable         |  |
| Pennsylvania Rr      |  | bill of particulars      |  |
| National Bank        |  | bill of lading           |  |
| Federal Reserve Bank |  | Personal Shorthand (P S) |  |

**329 New outlines** The words which you have already studied in the text or *P S* Exercises make up at least  $\frac{3}{4}$ , probably more than  $\frac{4}{5}$ , of all the words you will have occasion to write.  $\frac{9}{10}$  of the remaining words which you personally are likely to use you will meet, and work out the outlines for, in the first few weeks of active personal use of *P S*. The suggestions following will help you to master these words, and the few new words which will continue to turn up, in the quickest and most effective way.

The first and fundamental principle, in dealing with any new word in taking notes, is to *write something, in shorthand, without delay*. If you put down the principal sounds of a word in order, never omitting initial or final vowels, you *may* have a long or awkward outline but you *will* have a legible one. If the form seems awkward or uncertain as you write, encircle it, with a single quick motion, and at the first opportunity examine it and improve it.

Thus if you met the word *eleemosynary* for the first time and merely put down every sound in order you would probably get something like form (1) below, which is long but more legible than longhand for it expresses exactly every sound. If you encircled and studied this for future use, you might well decide that form (2) was sufficient and unmistakable.

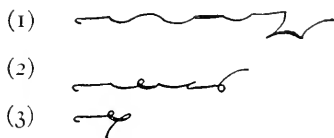
Similarly on first meeting the word *transcendentalism* you might possibly write form (1) below. Encircling and studying this (compare such words as *transportation*, § 262, *consent*, § 282, *experimental*, § 239, etc) would probably give you form (2), while if you expected to meet the word repeatedly for a

time, as in the notes of a course on philosophy, you might devise form (3) as a nonce form.

eleemosynary



transcendentalism



In studying to improve any new outline, ask yourself these 4 questions in order:

- 1    Have I written the correct sounds?
- 2    Should I insert or omit a medial vowel?
- 3    Should I write a variable stem down instead of up, or use a compound sign instead of separate stems, or the medial circle for stem s or z, or vice versa?
- 4    Is the word important enough in my writing to justify a special contraction or nonce outline?

Such study will always develop an outline which is both facile and legible. School yourself to write unfamiliar words in shorthand *without hesitation*, encircle and study any unsatisfactory outlines, and you will soon eliminate the necessity for such conscious attention, and make *P S* an automatic and indispensable tool of your daily life.



**331 Writing exercise** For key see *P S Ex*  
331-k.

My heart goes out to the man who does his work when the "boss" is away as well as when he is at home. And the man who, when given a letter for Garcia, quietly takes the missive without asking any idiotic questions, and with no lurking intention of chucking it into the nearest sewer, or of doing aught else but deliver it, never gets "laid off," nor has to go on a strike for higher wages. Civilization is one long anxious search for just such individuals. Anything such a man asks shall be granted; his kind is so rare that no employer can afford to let him go. He is wanted in every city, town, and village — in every office, shop, store, and factory. The world cries out for such; he is needed and needed badly — the man who can carry a message to Garcia. (*Elbert Hubbard*)

**CONCLUSION (24)**

**332 Final review** Your shorthand writing, and reading, ability is determined not by the signs, forms, and principles which you have studied but by those which you have at your ready command. For this reason frequent and thorough review is of the greatest value until, through practical experience, your knowledge of *P S* has become, like your present longhand ability, automatic and unconsciously applied.

The review schedule of § 333 following will help you to review Part 4 most effectively. After completing your study of Part 4 (including the following sections) it will be particularly helpful to review briefly the entire text, which in the light of your

previous study will now present itself as an organized whole.

**333 Review schedule** Review Part 4, with the help of this schedule, till as you read each line of the schedule you can pause and recall the essential facts covered by that head. Review the reading and writing exercises as directed by § 281.

Affixes, § 291. Prefixes, § 292-295. Inflectional endings, § 296. Other suffixes, § 299-303.

Outline formation, § 306-310; vowel implication, § 311; natural distortions, § 312. Retouching notes, § 313.

Numbers, § 316-318; number abbreviations, § 319. Dates, § 320. Titles, § 321; initials, § 322; proper names, § 323.

Nonce outlines, § 326; breve dot, § 327; intersection, § 328. New outlines, § 329.

Reading exercises: § 297, 304, 314, 324, 330. Writing exercises: § 298, 305, 315, 325, 331.

**334 Shorthand penmanship** Shorthand must be understood, to be sure, but it must be *written* as well. Constant attention to the details of shorthand penmanship is an important factor in effective mastery of *P S*. Review § 27-30 and be sure that your practise conforms in all respects to the instructions there given.

Write with a light, sure touch. Shade heavy signs with a single, firm, unhesitating pressure. Keep your pen close to the paper and moving

quickly in a straight line, with no waste motions or stops, between outlines.

Much has been written on the relative merits of "muscular movement" (that is, arm and shoulder muscle) penmanship and finger movement penmanship, and the last word has not been said. In *fact*, the strongest advocates of arm and shoulder muscle penmanship do use the finger muscles in forming the smallest signs, such as hooks and circles; while the partizans of finger muscle penmanship do use the larger muscles, consciously or unconsciously, to some extent; and the wrist and forearm muscles do, and should, play an important part in all styles of shorthand writing. This advice is safe under all circumstances: *use the largest muscles which you can control accurately*, and strive in general to become able to control the larger muscles.

**335 Speed practise** *P S* avoids as far as possible the common but pernicious tendency to separate shorthand instruction into a long period of *theory* work, in which little progress is made toward applying the knowledge supposed to be acquired, followed by a still longer period of *speed practise*, supposed to develop the preceding theoretic knowledge into effective shorthand ability. The carefully graded performance standards for drills and exercises, and systematic reviews, of the *P S* text and exercises should have developed in you by this time the practical ability to write

legible shorthand at double your best longhand speed. This, however, is by no means your final shorthand speed (which should be from 3 to 4 times your longhand speed), and the methods of speed practise may well be used to increase it.

Increase shorthand speed comes from 2 factors: improved shorthand penmanship, and a complete and readier shorthand vocabulary. A moderate amount of speed practise will be most helpful to both factors. Too much, however, unless supervised by an experienced writer or teacher, may develop bad writing habits instead of good, or waste your time and effort.

For most effective supplementary speed practise proceed about as follows:

1 Select 400 or 500 words (2 pages of an average book — half a column of an average newspaper) of connected matter, preferably similar in form or subject to the kind of writing you are most likely to do for yourself. Write this, without previous practise, from dictation at a speed which is just a little faster than you can write accurate shorthand forms easily. Force yourself to *write something, in shorthand, without hesitation*, for unfamiliar words.

2 Study your notes carefully. Encircle every doubtful or unsatisfactory outline, and revise it, referring to the text if necessary to determine the best form. Practise the corrected forms. After you are satisfied with every outline, copy your notes several times (twice, at least — perhaps as many as a dozen times), writing as fast as you can form strictly accurate and legible outlines, and *reading back every copy* after you have written it.

3 Write the selection again, *once or at most twice*, from dictation at the highest speed that you can record accurately,



which will be considerably faster than the first time; and read back your notes, or make a careful transcript, typewritten or in longhand, of your final writing.

*Repeated* dictation practise on familiar matter is apt to result in carelessly written forms which are read from memory. For this reason, and because such practise as above suggested is more effective, do not repeat dictation practise on one selection more than advised above.

Such practise, faithfully persisted in, will give you as nothing else can a genuine mastery of *Personal Shorthand*.

**336 P S uses** The immediate value of *Personal Shorthand* for any given purpose may depend on saving *time*, *effort*, or *ideas*, — often all 3. A few of the more obvious or more general uses are suggested below.

Uses which depend primarily on the saving of time include business conference or telephone notes, college or other lecture notes, interviewing, and in general all memoranda where statements must be written down on the instant, without interrupting the speaker, or not at all.

The lawyer in court, the debater, the legislator, or any member of a deliberative body, who is equipt with *P S* has an immense advantage over an opponent not so equipt, in his ability to jot down statements for comment or points for rebuttal.

Personal correspondence is transformd, both in number and length of letters likely to be written and in freedom and naturalness of expression, by the saving of time and effort effected by *P S*.

Other uses of *P S* in which the saving of effort is a chief consideration include high school and college composition (*P S* notes may be interlined, transposed, or otherwise revised at least as freely as longhand); abstracts of reading, references, bibliographies, etc, in fact most of the large amount of writing done by the college or university student; the professional man's case notes (in which the time-saving element is often important as well); and the work of the professional writer in any field, to whom *P S* will save an almost incalculable amount of drudgery.

Many or most of the effort-saving uses of *P S* are dependent for their value on the explicit and permanent legibility of *P S* notes, and would be either unsafe or uneconomical with existing professional shorthand systems, in which notes so often become illegible if not transcribed. *P S* notes, even if hastily written, may be filed for reference — if read over and retouched as suggested by § 313, with nonce outlines properly keyed as directed by § 326 — with absolute confidence in their legibility when required, however great the interval of time.

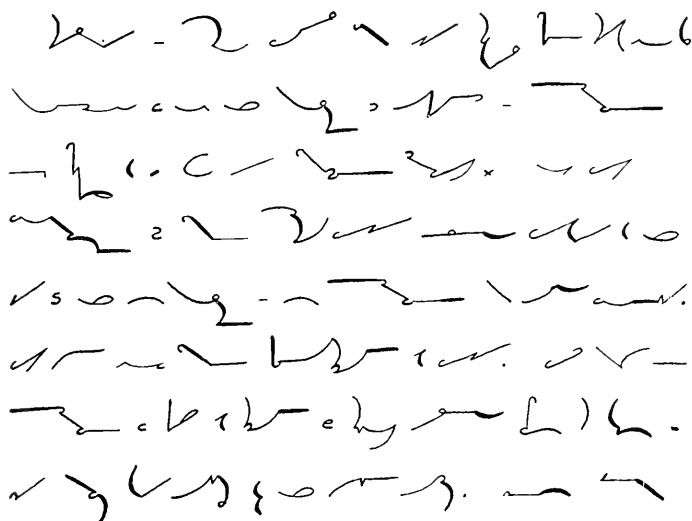
In original or creative work of any kind *P S* has a value, in the preservation of important ideas which would escape a slower pen, less tangible than the savings of time and effort but often far transcending both.

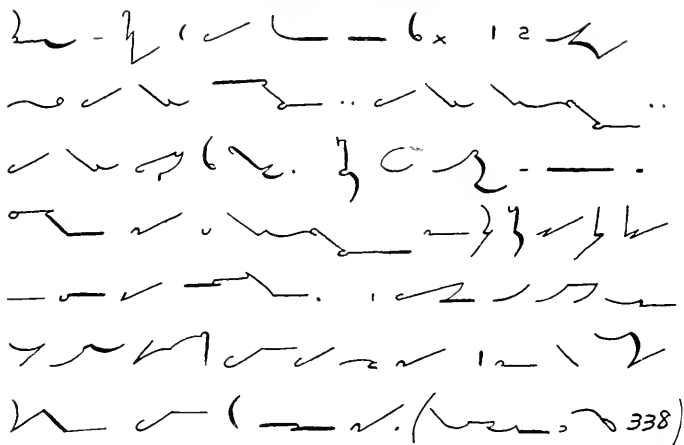
In addition to those uses in which *P S* has important intrinsic merit, various uses may be devised or encouraged in connection with school instruction, which, without detriment to other

school work, afford important contributions in developing *P S* ability. Such are requiring class or school communications to be in shorthand, or particularly, permitting and encouraging use of *P S* for all written work of English courses.

Such use should not be considered as subtracting from the time and effort now devoted to English work, for the time spent in the shorthand class on matters which belong otherwise in the English class — punctuation, spelling, pronunciation, and the like — will more than offset the slight distraction which use of shorthand may be assumed to introduce into the English work.

**337 Reading exercise** For key see *P S* Ex 337-k.





**338 Writing exercise** For key see *P S Ex* 338-k.

It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth. (*Abraham Lincoln*)

With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow and his orphan — to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations. (*Abraham Lincoln*)

**339 Writing speed test** Test and record your present shorthand writing speed by means of the interlined writing test of *P S* Ex 339-t.

**340 Learn by teaching** The most thoro and effective means of learning is to teach. No other method will so quickly reveal deficiencies or uncertainties in your own knowledge. *P S* text and exercises are so complete and definite that you need not hesitate to teach the system to a friend with their help.

Personal correspondence, which may be begun, by the method suggested in § 158, as early as the end of Part 2, is one of the best means of developing *P S* ability — and every one of your correspondents who knows *P S* adds to its usefulness for you. Pass it along.

Pending publication of a *Correction Key* specially adapted to this purpose, private instruction by mail may be simplified and made more effective by writing near any corrected form, in red ink, number of section of *P S* text which applies — for example, writing beside a form in which the medial circle was written with wrong motion 74.

Read shorthand. Write shorthand. *Use your shorthand*, and, almost before you realize, it will become an invaluable, an indispensable tool of your daily life.

† Write *Personal Shorthand*



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